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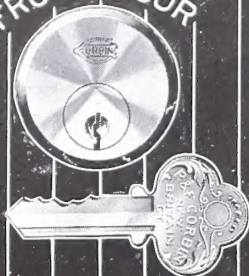
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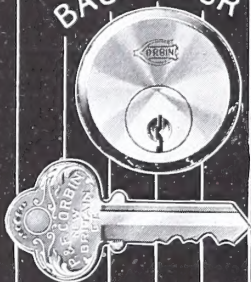


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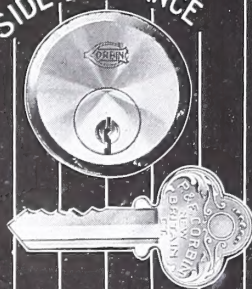
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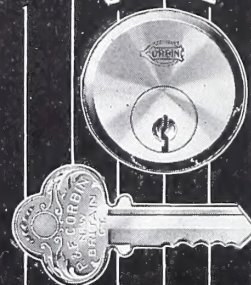
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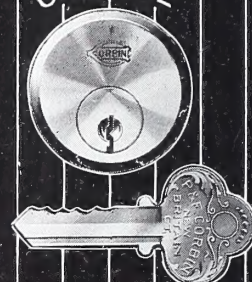
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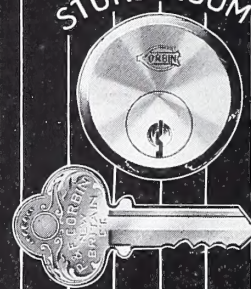
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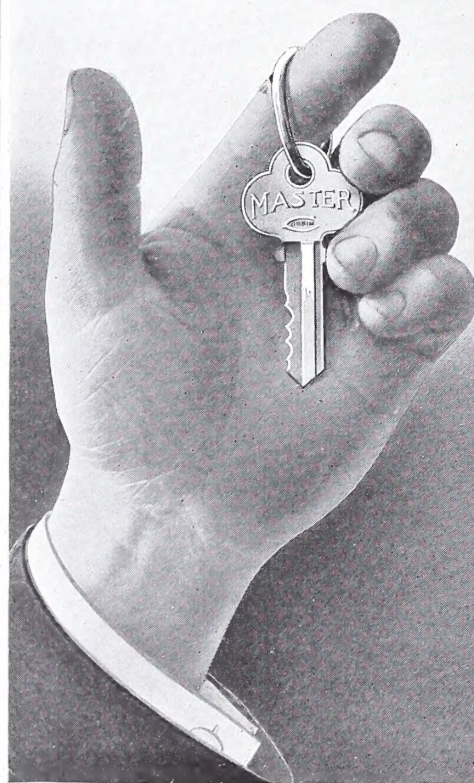
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Following page 8
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Lithograph
MEDITATION
Facing page 16
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Oil Painting
SUMMER
Facing page 24
- CECIL KING, R.B.A.**
Water-Colour
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FRANCIS LATHROP, the artist, died almost four years ago, bequeathing his entire collection to the Metropolitan Museum of Art. Unfortunately, the conditions of the bequest were such that it could not legally be accepted. The collection of Japanese prints was probably the most important historically ever formed. I have been selling the prints and paintings at private sale, but it takes years to dispose of a collection this size. There are over five thousand prints and almost three hundred paintings still unsold. Among these are many of the finest. The entire net proceeds of this sale go to form a fund to be known as the "Lathrop Fund," to be used to purchase paintings by American artists for the Metropolitan Museum. Every purchaser is therefore a contributor to that fund. This spring I have marked the prices still lower, it being my duty to settle the estate as rapidly as possible, so that a rare opportunity is now offered to collectors.

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COLLEGE ART ASSOCIATION OF AMERICA

THE third annual meeting of this organization, representing over fifty of the leading colleges and universities of the United States, was held in the Assembly Room of the Harper Memorial Library at the University of Chicago on the 29th and 30th of December.

Their purpose is to promote and standardize efficient instruction in the fine arts in the American institutions of higher education.

The opening address of the president of the Association, Professor Holmes Smith, of Washington University, emphasized the necessity of placing the study of the Fine Arts on par with other college subjects, and suggested definite methods of procedure for the organization to this end.

Prof. F. B. Tarbell, of the University of Chicago, presented evidence in Greek sculpture of the free and direct attack on the marble without the modeled lay figure in clay or plaster, from which the finished marble is reproduced by mechanical process in more recent sculpture. His argument was supported by reference to the slight variety in similar forms; by the absence of marks, suggesting mechanical reproduction in unfinished pieces; by tendencies to compose figures out of pieces of marble, rather than in one piece; by the avoidance of division in the marble through conspicuous parts of the sculpture, and by the different depths of background given to different parts of the same frieze, suggesting that no finished model was prepared before the attack upon the stone.

The subject, "Fine Arts as a Requirement for the A. B. Degree" was well presented by Prof. A. V. Churchill, of Smith College. Professor Churchill's assertions that "History has been rewritten on the evidence of fine arts yet undiscovered," was argument for the necessity of a study of these arts by those who presume to know and understand cultural development.

A paper on the subject, "The Teaching of Arts in the College," by Prof. O. S. Tonks, of Vassar College, in which it was asserted that technical work in drawing, painting and modeling had no place in the college course, aroused much discussion.

It was evident from this discussion that a majority of those present favoured technical work as a laboratory process, supplementing the study of theory, history and philosophy of esthetics.

Prof. Arthur Pope, of Harvard University, gave a detailed and illustrated presentation of "Drawing and Painting in College Courses," as developed at Harvard. The purpose of these courses was emphasized as cultural rather than professional and as comparable to methods of teaching English Composition.

The reports of two important committees of the Association, one on "The Investigation of the Condition of Art Instruction in Colleges and Universities," Prof. Allen Marquand, chairman, and one on "College Art Courses," Prof. G. H. Chase, chairman, were referred back to committee for further investigation.

The Association voted affiliation with the American Federation of Arts.

Professor Sargeant, of Chicago University, was elected president of the Association.



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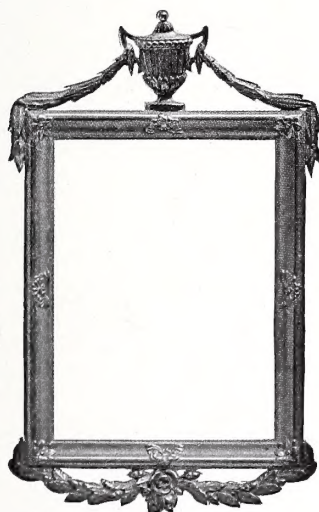
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tion for the coming year, and Miss Cushman, of Chicago University, was elected secretary-treasurer.

The membership of the Association has been doubled during the past year, and the Association has become a factor among the organizations of the country for the promotion of esthetical study.

PRINT COLLECTORS' QUARTERLY

MESSRS. HOUGHTON MIFFLIN COMPANY take pleasure in announcing that arrangements have been consummated whereby they have become the official publishers and publishing agents for the Museum of Fine Arts, Boston.

In future all of the publications of the Museum will be printed at The Riverside Press, and can be obtained from Messrs. Houghton Mifflin Company.

The Print Collectors' Quarterly will continue to be edited by Mr. FitzRoy Carrington, Curator of the Department of Prints in the Museum of Fine Arts, Boston, and Lecturer on Prints in Harvard University. Communications of an editorial nature should be addressed to Mr. Carrington at the Museum.

All communications in regard to advertising and subscriptions should be addressed to Messrs. Houghton Mifflin Company, 4 Park Street, Boston, from whom also back numbers are to be obtained.

BOOK REVIEW

GREEK REFINEMENTS. By W. H. Goodyear, M.A. (The Yale University Press.)

Mr. Goodyear's study of the refinements of ancient and medieval buildings has long been known through occasional articles in technical and other magazines, and through his large collection of architectural photographs at the Brooklyn Institute, of which he is curator. He has now begun the publication of his research. The present volume is the first part of this work.

Careful measurement of the Greek temple ruins has shown that their builders avoided, in nearly every case, the use of geometrically straight lines and plane surfaces. In spite of Vitruvius's directions for the construction of at least one such curve, these refinements (with the exception of the column entasis), remained unknown until the beginning of the nineteenth century, when they were rediscovered by certain English architects.

Mr. Goodyear shows clearly that the commonly accepted theory that these departures from mathematical exactness were intended to correct optical illusions is inadequate to account for more than a small number of the observed cases. He prefers to believe that the Greek architects everywhere deliberately avoided the dryness and hardness which result from rigid symmetry and mechanical accuracy. In many medieval buildings, it is possible to account for similar variations by the looseness of building methods, or by the movement of walls. In the case of the temple ruins, however, the impeccability of Greek workmanship renders such an explanation impossible.

This work takes a valuable place in the libraries of both general and technical readers as the only clear and scientific discussion of these matters in English.

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SCHOOL NOTES

AFTER carefully considering many and trying several places, the New York School of Fine and Applied Art has decided upon a permanent location for its summer sessions. It has acquired a tract of land in the exclusive park at Belle Terre, Long Island, upon which it is building a handsome studio designed to accommodate one hundred and fifty students the first year. This is situated on the north shore, fifty-nine miles from New York City, with which it is connected by the Long Island Railroad. Two boats a day run to Bridgeport and one to New Haven, Conn.

Belle Terre is a park of thirteen hundred acres, high, dry and beautifully wooded. Port Jefferson, within a half mile, has the attractions of a good-sized village, while the studios have all the advantages of private grounds. In selecting this location the school had in mind its patrons who come from the West and South and desire to visit New York, but would rather work in a cooler place. It also took into consideration the accessibility of the city museums, libraries, shops and other necessary working material accessory to its curriculum. Further, Belle Terre, restricted in its buildings, high, though on the water, has excellent facilities for fishing, boating and golf. No location within this distance from New York seems comparable for its attractions. It will be the future policy of the school to gather about it a colony of students and patrons of the various arts for which it stands.



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THE annual summer European tour of Henry B. Snell's class will this year have its headquarters in the famous old town of St. Ives, in the Cornish section of southern England, the town which from time immemorial has figured so conspicuously as an inspiration for artists. The class will sketch there and in the immediate vicinity for eight weeks, leaving New York on June 19. In addition a week will be spent in London, with opportunities of visiting the most interesting spots and objects in that city. As usual, the tour will be under the direction of Maurice C. Boyd.

ALEXANDER ROBINSON is now in Paris making plans for the fourteenth season of his summer outdoor sketching class, which will this year be conducted at some picturesque spot, or spots, along the coast of France. The season will last three months, commencing early in July. During May and June Mr. Robinson will remain in Paris with his present class, giving criticisms on outdoor work and composition.

MR. C. F. HAMANN, of Pratt Institute, Brooklyn, will once more be located for the months of July and August at Lake Ronkonkoma, Long Island, where he will give instruction in metal work, specializing on jewellery, silversmithing and enameling.

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VICTOR D. BRENNER, the well-known sculptor and medalist, will conduct summer classes in modelling in the art colony at Ogunquit, Me., for the six weeks from July 7 to August 16. The course of instruction will cover all branches of the subject, and will consist of eighteen lessons, two each week from Nature, with one general criticism on an assigned subject. The course may be taken as a whole or in part, but the number will be limited to insure the full value of individual attention. Ogunquit has long been a summer gathering place for workers in various branches of art, and offers the unique attractions which are characteristic of the coast of Maine.

THE sixth season of the Summer School of Painting conducted by Walter M. Clute and Frederick F. Fursman at Saugatuck, on Lake Michigan, will commence June 20. The location offers wonderful opportunities for outdoor work along the lines of composition, landscape and figure painting, as well as remarkable facilities for healthful enjoyment during the summer months. Saugatuck is readily accessible by boat or rail from places in the Middle West. It is situated on a point near where the Kalamazoo River empties into the lake, and the picturesque sand dunes and ravines, together with the shacks, boats and tackle of the fishermen who cluster along the shores, suggest the seacoast, while the wonderful timber forests and meadow lands provide sketching subjects of endless variety of the more delicate nature which characterizes the interior of the country. In addition to the regular summer season, it is possible that the class may re-assemble in October to enjoy, study and paint the wonderful effects of autumn foliage which the trees in this vicinity annually assume.

E. AMBROSE WEBSTER will again conduct his Summer School of Painting in quaint and picturesque Provincetown, at the tip end of Cape Cod, where as usual he will specialize on colour and sunlight effects, as applied especially to landscape, still life and portrait work, painting, in the latter

case, from the living model in the open air. A studio is provided for the use of the class on rainy days. Three criticisms are given each week by Mr. Webster, two of them out of doors. There will also be lectures on colour. The unique location of Provincetown, added to the remoteness of the date of its settlement, provide unusual opportunities which are the delight of artists and art students.

THE Dewing Woodward School, at Bearsville-in-the-Catskills, has one of the most extended seasons of all the summer art schools, lasting from June to October. The featured specialty of Miss Woodward's classes is figure painting from the nude model in the open air in the woods and fields daily, except in stormy weather, for which emergency a large studio, open to the light on all four sides, is provided. The school's specialty has given to its members the name of "The Blue Dome Fraternity." The school is open equally to advanced professional workers and to beginners. All are free to work as they please. Four criticisms a week will be given by Miss Woodward to students desiring them. Living problems for the period of one's stay at Bearsville are met in a sufficient variety of ways to suit all preferences.

BOOK REVIEW

(Continued from page 6)

THE RUSSIAN BALLET. By A. E. Johnson. Illustrated by René Bull. (Boston: Houghton, Mifflin Company.) \$7.50.

The appearance of a book on the popular Russian Ballet is of interest to the host of admirers of this delightful art form. The wave of the dance craze, which was practically begun by the Russian Ballet in Paris and London and continued in New York, has not yet spent itself. The dance movement is too wide in its prevalence not to have a deep significance, which may be interpreted according to the point of view of each individual. That the Russian Ballet is an interesting form of art expression cannot be denied by those who have sat entranced by its spell. It has certainly freed the stage from the artificiality of the conventional ballet and instilled its vigour into the outworn forms. What will be the outcome cannot be foreseen, but the result will be awaited with interest. The Russian Ballet has given an impetus to a new form of drama—the lyrical drama—and forced the unhealthy form of the sordid realistic drama to loosen its death grip upon a public out of which it had well-nigh crushed the imagination and sense of beauty. The new movement in the drama, with its insistence upon appropriate decoration and music, owes much of its importance to the Russian Ballet.

The book by Mr. Johnson is an admirable explanation of the various stories and episodes that are so splendidly interpreted by the dancer's art. The introduction traces in a pleasing manner the rise of the dance from the earliest forms of religious dancing in Egypt, through the choreic dances of Greece, to the final form in the Russian Ballet, which is really an interpretive art. Herein lies the charm and appeal of their art. There is an appreciative tribute to Pavlova, the incomparable.

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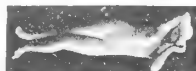
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THE NEW TENDENCY IN ART. By Henry R. Poor. (Doubleday, Page & Co.) 50 cents.

This little volume by the well-known artist is an excellent exposition of the Post-Impressionist and Futurist point of view. The treatment of the subject by Mr. Poor is unprejudiced and open-minded. He traces the cause for the break with the past, giving full credit to Matisse, Picasso, Cézanne and Van Gogh for their originality. Simplification through synthesis is the keynote from Whistler, Millet and Corot to the new men whose thesis is doubtless based on a sound premise. The movement will, however, never become popular, argues Mr. Poor, because of the material mind of the public. He also shows the pitfalls and shortcomings of these men and many of the fallacies of their reasoning. For a short exposition of the new tendency in art, which is stirring up so many hornets nowadays, the little volume, which is illustrated, may be commended to those wishing to obtain a knowledge of the fundamentals of the new art.

THE A B C OF ARTISTIC PHOTOGRAPHY IN THEORY AND PRACTICE. By A. J. Anderson. (Dodd, Mead & Company.) \$2.50.

An excellent reprint of this practical and useful book has recently been issued by Dodd, Mead & Co. The book will prove of much value to those who are experimenting with photography and want to keep to the straight and narrow path of pure photography. It is a technical work made human and attractive by the form of its presentment, which is in the form of conversation between the author and his pupil, who is blessed with worldly wisdom and artistic understanding beyond her apparently few summers. The book contains sound theories regarding photography as a means of art expression which might with advantage be absorbed by artists in media other than photography. The book is fully illustrated by photogravure reproductions of works of A. L. Coburn, Eduard Steichen and others.

JAN VERMEER OF DELFT. By Philip L. Hale. With reproductions of all of Vermeer's known paintings. 48 plates. (Small, Maynard & Company, Boston.) 1 vol., 8vo. \$10.00.

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examples of Ribera and Monticelli," simply because the author looks at the old masters from the standpoint of modern painting. Those men were modern in their day, and are being revived every now and then, as the tide drifts in modern painting. At the time of Whistler it was Velasquez and the Japanese, later El Greco was the war cry, and now maybe it is Vermeer's turn. We think that the Old Masters have a right to be judged independently of the prevailing modern current. If Vermeer should be the next to be lifted on to the shield of the moderns, only good can result from it, for we agree with the author in most of the points he makes. The writer devotes different chapters to Vermeer's technic, his study of edges, his values, etc., which are very interesting, as are especially his description of Holland at the time of Vermeer.

He points out, for example, that only a few pictures decorated the walls of Dutch houses, but that even the people of smaller means could afford to possess some. A lesson for the collector, as well as for the artist. He also gives a very plausible reason for the apparent neglect of Vermeer, which is noteworthy, because it also holds good to-day. He suggests a possible Japanese influence, which it would be interesting to have proven definitely.

One chapter is devoted to Vermeer and modern painting, in which Dewing, Vermeer, Helleu and Degas are named in one breath, and ending with a very complimentary description of the work of some, we believe, contemporary Boston artists, a comparison out of which Vermeer seems to have emerged without having been influenced. About one hundred and fifty pages are taken up by the very accurate and valuable description of all of the pictures known to be by the artist, giving, where possible, prices, and the collections they emanate from. All the pictures have been reproduced, some very handsomely, several even in colour, which give a very good idea of the original.

EXHIBITION AT YAMANAKA GALLERIES

BEGINNING March 2, and for three weeks thereafter there will be held at the galleries of Yamanaka and Company, New York, an exhibition of Japanese colour prints collected during his long association with the art business by the well known expert on antiquities and connoisseur of Japanese Art, Mr. Kenkichi Hirakawa of Tokio. Mr. Hirakawa feels that he himself is too old to make the long journey to this country, but is sending his collection for the pleasure of Occidental art-lovers.

THE MAGIC TOUCH

UNDER this title the January number of the *St. Nicholas Magazine* published a very readable article on the late sculptor, Saint-Gaudens. Among several anecdotes the following may possibly recommend itself to sculptors in their relations with assistants and pupils. Saint-Gaudens remarked to his satellites on one occasion: "I am going to invent a machine to make you all good sculptors. It will have hooks for the back of your necks, and strong springs. Every thirty seconds it will jerk you fifty feet away from your work, and hold you there for five minutes' contemplation."

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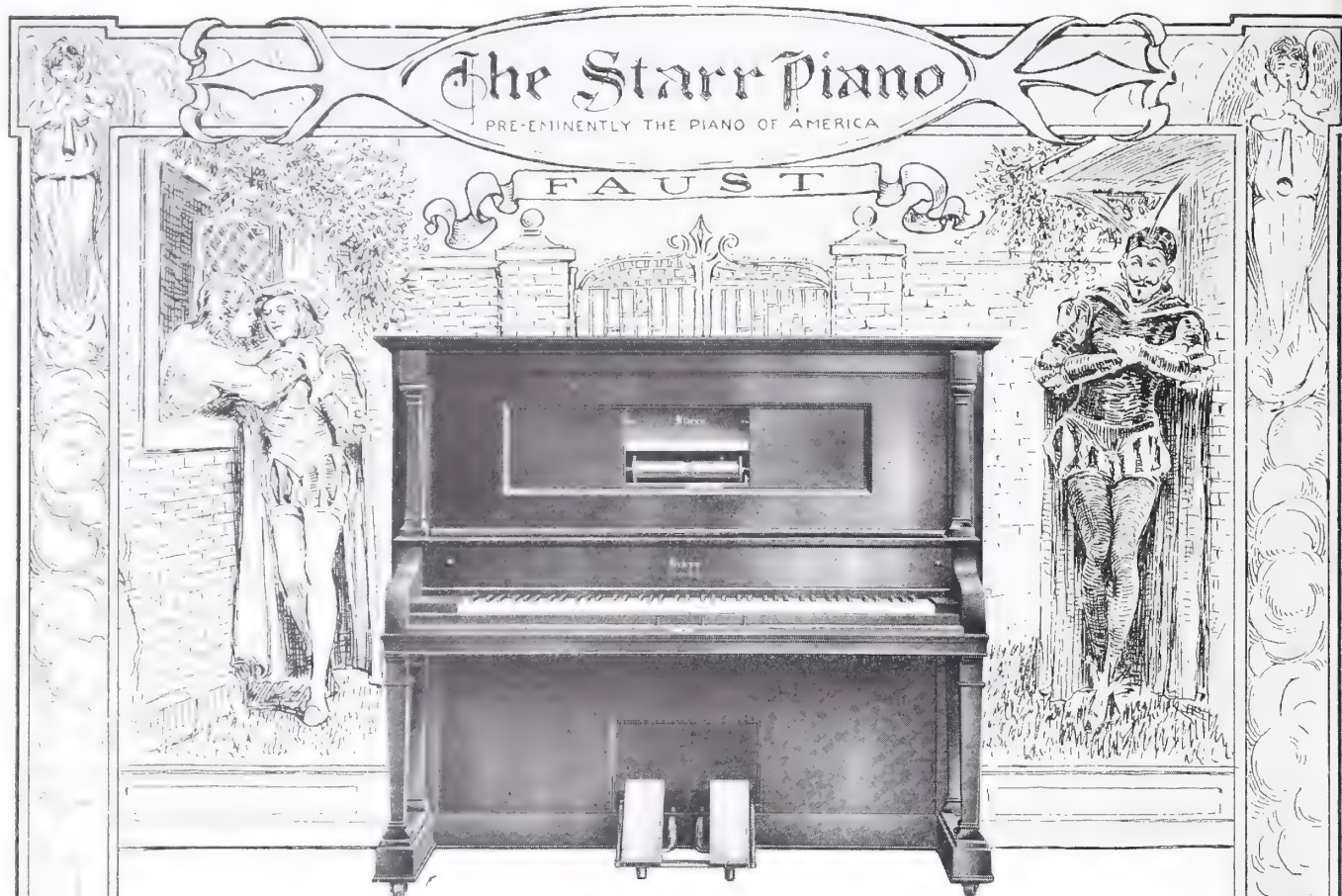
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The INTERNATIONAL • STUDIO •

VOL. LII. No. 205

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MARCH, 1914

PENNSYLVANIA PRE-EMINENT BY W. H. DE B. NELSON

A PROPER dignity, allied with good tradition envelopes Philadelphia as with a mantle; the flavour of the Republican Court hovers over the city and may be detected in its clubs, its streets and its people. Nowhere is this distinguishing atmosphere more apparent and more beneficial than in the sumptuous building devoted to the Fine Arts, where the 109th annual exhibition is now being held. The occasion is sacrosanct. Artists appear to combine in sending their best work, and everybody of importance and of taste makes a point of bowing to the President on Reception Day and enjoying the good things that the gods offer so profusely. It is so customary to chronicle a good show as to make it unnecessary to state that this year proves no exception. One may go further and say that it is by general acclaim the best exhibition as yet held in Philadelphia, and more enjoyable, too, for the reason that fewer paintings were accepted, whereby the standard of excellence was raised, and the galleries do not present that crowded appearance which spreads boredom and fatigue in the ranks of the visitors. To come to figures, 330 paintings and 189 works of sculpture, 519 exhibits in all, are on view, as opposed to 890 last year and 750 in 1912. Such figures are eloquent witness that the committee of selection for 1914 have used their powers with fine discretion. It stands to reason that some canvases on exhibition strike the observer as below the mark and cause wonderment how they came to be admitted, but they serve a useful purpose in acting as foils and directing the gaze to worthwhile canvases, which are here a-plenty. Great surprises there are none, except, perhaps, the Gold Medal for the best portrait, bestowed upon Robert Henri, which, though merited, was unexpected. The Temple Gold Medal has fallen

into good hands. Elmer Schofield, though young in years, has long held the stage with his big concepts, powerfully brushed in, line and mass well adjusted, colour restrained but strong. *Hill Country* and *Waterfall*, both in Gallery F, repre-



Pennsylvania Academy of the Fine Arts, 1914

PORTRAIT OF
MRS. HAROLD SANDS

BY LEOPOLD G.
SEYFFERT

Pennsylvania Pre-eminent



Pennsylvania Academy of the Fine Arts, 1914

STUDY FOR AGNEW CLINIC BY THOMAS EAKINS

sent him at his best. We consider the latter the better of the two. In the same gallery is a fine contribution by Childe Hassam, *Rainy Day: The Oyster Sloop*.

The portraits by Robert Henri, so reminiscent of Manet, come as a relief from the ordinary portrait painting, which is but a standardized pictorial convention—a replica of the photographer's art. Alas, that so much of this stuff disgraces galleries and exhibitions all over New York and elsewhere!

Mr. Henri's Irish types are full of life and colour, splendidly characterized and modeled. He would do well to subdue a tendency to over-punctuate with dashes of flesh colour of very violent reds and crimsons. This idiosyncrasy forces the beholder to stand at a greater distance than an ordinary room would permit of.

The ability of the Academy to subdivide into small rooms has made it possible to give a display of twenty

canvases by Jonas Lie, who lately returned from Panama and caused a sensation at Knoedler's Galleries by the bigness and freshness of his work. William Ritschel shows his *Rocks and Breakers*, which won the Gold Medal at the Winter Academy, New York, and as a pendant a large canvas entitled *Blue Depths: Carmel, California*. As a sea painter, Mr. Ritschel stands deservedly high, and is carving his initials upon the rock of fame. Thomas Eakins' *Study for the Agnew Clinic* is an example of sound portraiture that arrests one willy-nilly and demands homage. It is the fashion to say "Splendid! Magnificent!" whenever a Sargent comes to view, but we must confess that the *Waterfall* leaves much to be desired. After paying respect to the background, there is nothing else in the canvas that soars above mediocrity. M. Jean McLane has two good canvases in Gallery B. Her portrait picture which obtained the Walter Lippincott Prize is a delightful study of insouciant childhood and the yellow tones in the clothes are remarkably luminous. It fairly clamours for popularity; but as a sounder, robuster painting we prefer *Luncheon*. Both are exquisite examples of plein-air portraiture, of which Martha Walter shows herself in *Windy Day by the Sea* to be an excellent exponent.

George Bellows strikes a belligerent note in his *Snow Dumpers*, which is, without a doubt, one of the strongest and most vital pictures of the year. Beauty he despises in art, but the passing show,



Pennsylvania Academy of the Fine Arts, 1914

OVER IN JERSEY

BY DANIEL GARBER



Pennsylvania Academy of the Fine Arts, 1914

PORTRAIT STUDY
BY CECILIA BEAUX



Pennsylvania Academy of the Fine Arts, 1914

MUSE FINDING HEAD OF ORPHEUS
BY EDWARD BUGE



Pennsylvania Academy of the Fine Arts, 1914

PLAYFULNESS
BY PAUL ANSHIP

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Pennsylvania Academy of the Fine Arts, 1914

WATERFALL

BY WALTER ELMER SCHOFIELD

full of life and movement, is dashed with palpitating colour upon his canvas. Witness *Polo Crowd*. There is no beauty in his people, his ponies nor the colours of his palette, but there is a wonderful feeling of life and energy, which so many of the artists overlook as unimportant, or fail to grasp. Edward W. Redfield is well represented, with fine out-of-door subjects, which will live in the memory long after this exhibition is over. A charming little still life by Emil Carlsen in Gallery H makes us wish that he would leave sea and portraiture sometimes and devote more time to such work, in which he excels. A very prominent picture is Richard E. Miller's *Spring*, a figure in strong light and the tenderest tones of green playing throughout the theme. Leopold G. Seyffert is well represented, having four good portraits in places of honour. The good taint of Whistler is on him, but he has sufficient individuality to be himself.

If subject were the most important consideration in judging a landscape, the Jennie Sesnan

Gold Medal would hardly have fallen to Robert Spencer's *Five O'Clock, June*, a group of factory hands quitting work, tall grey buildings of unattractive form as the setting; the weary plod of the toilers, the contrasting life in the fresh greenery of spring, and the dull grey walls, have been finely handled and compel one to halt and admire. We cannot approve Glackens' *Family Party*, despite its cleverness and colour, but his *Bathing Hour* and *The Green Car* are object lessons to those willing to concede a hearing to the ultra-modern school. There is a spontaneity and vigour in the work of these young artists, such as Glackens, Gifford Beal, George Bellows, and others, which cannot fail to upraise American art. J. Alden Weir shows a very sympathetic portrait, poetically conceived, called *The Orchid*, which blossom gives the resonant note in the symphony. Among the many excellent painters of snow scenes, such as Schofield, Redfield, Garber and Gardner Symons, must be included Charles Rosen, who is represented by

Pennsylvania Pre-eminent

A *Winter Morning*, good in tone, full of atmosphere, fine in construction. Paul Cornoyer is well represented with *Old New York*. Theodore Wendell has painted strong midsummer light in his much-admired canvas, *The Hayfield*. The mellow mediævalism of Hawthorne is apparent in his two excellent canvases, *The Widow* and *The Lovers*, which so strangely rub shoulders with *The Polo Crowd*—a quaint fellowship of art, indeed! If asked to name the best landscape on exhibition we should be sorely tempted to call Gardner Symons' *Across the River*. The distant bank, topped with trees, the muddy stream and the punts in the foreground make a delightful ensemble; the planes have been well observed, while the tonal quality is excellent. It has all the earmarks of a masterpiece. Gari Melchers shows some good, firm modeling in his mother bending over her babe, entitled *Maternity*. The same subject by Lillian Genth is a splendid contrast.

They have selected different types of motherhood and have worked out their motif in a totally different spirit. While Gari Melchers has been attracted by physical forces, Miss Genth has drawn more upon the spiritual suggestions offered. Each has obtained a convincing and charming result. Among the younger portrait painters who are earning strong recognition, Leopold G. Seyffert is showing as many as four canvases, his best portrait, in our opinion, being that of Mr. Charlton Yarnall, pose and treatment being very similar to his last year's portrait of Leopold Stokowski, conductor of the Philadelphia Orchestra. It is easy to perceive Mr. Seyffert's artistic parentage, but there is no discredit in following so good an example until strong enough to renounce his discipleship and stand alone.

Adolphe Borie is represented by two well-executed pictures—one, *In Wyoming*,

depicts a young Diana of the mountains, figure and landscape in excellent harmony. The other canvas, which is better in characterization, has already been noticed. With regret we missed Henry R. Rittenberg, who is equally clever as portraitist or still-life painter. W. W. Churchill has three canvases in his well-known smooth and distinguished style, which is shared by W. McGregor Paxton, with four to his credit. Both artists are past masters of *la belle pâte*.

In Gallery B one must not overlook Gerrit A. Beneker's *The Wage Earner*, which is a powerful proletarian type, but would be more convincing if the flesh tones had been naturally treated; everything in the canvas has been darkened to call attention to the face and hands, admirably modeled, but in colours that do not belong to the horny-handed toiler. Armin C. Hansen has an excellent painting in *The Belated Boat*. Helen M. Turner's *Summer* has fine decorative quality.



Pennsylvania Academy of the Fine Arts, 1914
QUEBEC

BY EVERETT L. WARNER



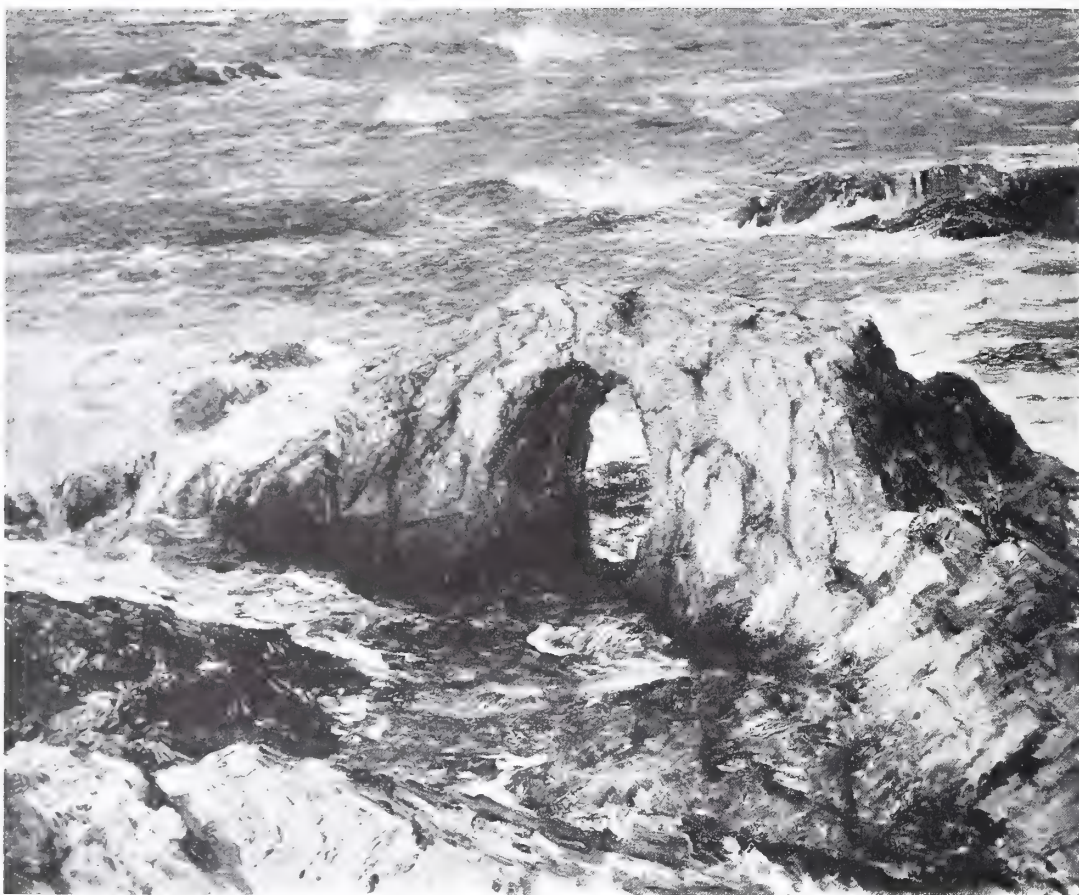
Pennsylvania Academy of the Fine Arts, 1914

TENEMENT MOTHER
BY MARIE D. PAGE



Pennsylvania Academy of the Fine Arts, 1914

IN THE VILLAGE
BY EDWARD W. REDFIELD



Pennsylvania Academy of the Fine Arts, 1914

BLUE DEPTHS
BY WILLIAM RITSCHER

Pennsylvania Pre-eminent



Pennsylvania Academy of the Fine Arts, 1914

FOUNTAIN
BOY WITH FISH

BY JANET
SCUDDER

Place de la Concorde, Paris, by George Oberteuffer, is fine in colour and composition, and has the right local feeling.

McSorley's Ale House, in Gallery E, by John Sloan, shows that no subject is too mean or sordid for a painter's brush; it is a vivid reproach to the idealists and ranks with Glackens, Bellows and Company in being vigorous and vital. Quite a different canvas is *Avatar*, by Arthur B. Davies, which has been described as a tango tea. Allegories bear many constructions, and it is immaterial what Mr. Davies in his medieval consciousness has really evolved, but as an arabesque it is bizarre and attractive in line and rhythm. Good things in Gallery F, as yet unmentioned, are Chauncey F. Ryder's *The Fishing Village*; an excellent portrait by Julian Story; *Sun*

Mists, by Willard L. Metcalf; *Surf Snipe*, by Richard Blossom Farley; *Springtime*, by Walter Griffin; Childe Hassam's beautiful design, entitled *The Yachts*; Gretchen W. Rogers' *Young Girl*; and an exquisite flower arrangement by Everett L. Bryant, entitled *Peonies and Iris*.

The Sealskin Muffs, by Josephine Paddock, is a creditable performance, but is far behind her canvas which made such a stir last year in New York, *Miss Trelawney*, also on exhibition. There are not many able seascape painters among the women artists; Alice Kent Stoddard sets a good example in her two exhibits, entitled *Wind and Waves* and *The Equinoctial*.

The sculptors make a strong showing, and much praise is due to the management for the tasteful manner in which the statues and bronzes have been arranged in juxtaposition with the paintings, both gaining by the contrast. Thirteen exhibits represent Grafly's able pupil, Paul Manship, who is carrying everything before him, including the George D. Widener Memorial Medal, awarded to his *Duck Girl, Fountain*. His *Playfulness*, a mother, seated, romping her babe upon her lap, with one limb extended, is a joyous design, splendidly modeled, and one of his best things. Albert Jaegers is seen in his portrait bust of ex-Speaker Joe



Pennsylvania Academy of the Fine Arts, 1914

SPRING

BY ADOLPH BORIE

The Humphreys Collection



Pennsylvania Academy of the Fine Arts, 1914
POLO CROWD

BY GEORGE BELLOWES

Cannon, a very strong bit of characterization. Albert Weinman shows an heroic portrait bust of Lincoln. Lillian Baer's *Ideals*; Bessie Vonnoh's little Mowgli girl and butterfly; Chester Beach's *Achievement*; Brenda Putnam's *Parting*; Edith Parsons' *Faun* and her plump little *Duck Baby*; the spirited work of Joseph J. Mora, and Mahonri Young's *Scrubwoman* are charming studies both in serious and in whimsical statuary.

THE HUMPHREYS COLLECTION AT THE CARNEGIE INSTITUTE, PITTSBURGH

THIS collection, the property of Dr. Alexander Humphreys, president of Stevens Institute of Technology, of New York, consisting of 158 paintings by 61 American artists, was placed on exhibition at the Carnegie Institute on February 21 for an indefinite period.

The history of American landscape art can readily be traced in this notable collection.

For many years Mr. Humphreys has been gathering together paintings by Americans, and to-day his collection ranks with such famous ones as those made in past years by Thomas B. Clarke and T. T. Evans.

The one hundred and fifty-eight pictures which have been selected from the Humphreys collection to be shown in Pittsburgh are his choicest paintings, and will give a fine opportunity for a fair judgment of the work of American painters. Many of these painters have pictures in the permanent collection of Carnegie Institute, or have exhibited in the International exhibitions. One of the unusual features of this exhibition is a group of water-colours by Winslow Homer. As many people consider Homer even more remarkable as a water colourist than as a painter in oils, this group will attract especial attention. Among the paintings by the earlier men, the Dr. Humphreys collection contains seven pictures by Wyant, three by Inness, eight by Martin, three by Fuller, three by Hunt, three of Theodore Robinson's, twelve by Ranger, nine of Murphy's and two of Twachtman's. And of the later men there will be four pictures by Dessar, eleven by Dearth, seven by Dougherty, three of Walker's, three by Childe Hassam, four of Daingerfield's.

Director Beatty has done a great thing for American art in attracting such a splendid group of paintings, of which we shall have more to say in a later issue, along with a reproduction of Winslow Homer's *A Voice from the Cliffs*.

The Society of Western Artists



Exhibition of Western Artists, 1913-1914
THE CLOUD

BY L. H. MEAKIN

THE SOCIETY OF WESTERN ARTISTS, 1913-1914 BY ERNEST BRUCE HASWELL

IT TOO often happens that to reflect analytically upon art is to reflect after the manner of the mirrors in the temple of Smyrna, which represent the fairest images as deformed. But there is a truth of vision that is the result of frequent short visits, and with this has come the realization that in the 1913 exhibition of the Society of Western Artists, there is not an "exceptional" canvas. Now this is indeed a relief, in a day when the craze for cleverness, brilliancy and stunning performance seems to have got hold of us. Here is a group of painters, pure and simple, keenly alive to the suggestions of light and atmosphere, the pictorial quality of facts, the capabilities of whatever can display the especial powers of the medium in which they work. As usual, the landscape predominates. Sincerely painted bits of gorgeously tinted shore and hill, shimmering sands and amethyst peaks lend a pomp of colour to this year's exhibition.

Leading this pageant of colour are the canvases of Forsyth and Meakin. William Forsyth this

year reveals more than ever the wealth of his resources. Bold, free and strong, as well as sympathetic, his landscapes run the whole scale of reds and yellows, shading into rich browns.

As some rare human friends, the canvases of L. H. Meakin seem always at their best. More than ever he has concerned himself with colour. It is not the colour of that mountain side that he tells us in *An Effect of Rain*, nor the greyness of that cloud within a cloud, but of colour in its infinite combinations. This he does in a manner individual and poetic—attempting no striking pictorial effects, but dealing with the more delicate and fleeting aspects of nature with reticence, tenderness and truth.

Full of richly harmonic beauty is *A Pool*, by Clifton A. Wheeler, overshadowed by trees through whose tangled branches an occasional gleam of retreating sunlight filters. His *In the Garden*, another canvas done in an entirely different spirit, is clever, but not altogether satisfactory.

Two distinctly different notes are struck by Hurley and Anderson. The radiant glow of joyous sunshine on shrubbery and trees and distant figures in light attire have been very effectively set down by Martinus Anderson, in two pictures of

The Society of Western Artists

much warmth and simple colour scheme, while in direct contrast is E. T. Hurley's *Contentment*, full of the quiet beauty of snow-covered spaces, pervaded with blue as with the smoke of incense; though this same blue has caused the picture to suffer from a certain monotony of colour. Though fine in composition, E. H. Wuerpel's *Symphonies* possesses this monotony along with a solidity that renders rather flat what should be atmospheric.

Fred G. Carpenter undoubtedly has an interesting style, but secondary to this and to every other quality is the placement of the figures in the space that they are to decorate. His work may fitly be called epigrammatic. And aside from a brilliant superficiality, he seems to paint only for applause of performance. Characterized by a decorative realism united with good draughtsmanship and subjective interest, the sketches of Parisian life by Maud Squires are distinctly personal and infinitely more serious.

There is a sober brilliancy about the pastels of Otto Stark—never an over-insistent note. In *Twilight* and the *Afterglow* he realizes the rich



Exhibition of Western Artists, 1913-1914

ORIENTAL STUDY

BY HERMAN WESSEL



Exhibition of Western Artists, 1913-1914

AN OLD MAN

BY CARL G. WALDECK

harmonies of the evening light on sky and water. It is a poetic realism, an ability to grasp more than the visible beauties of nature that ever pervades his work. It cannot be said that T. C. Steele is at his best. His *March in the Woods* and *Early Spring* are just a little too autumnal.

Two works of similar tonality and similar sentiment by Hanson Puthuff and Edgar Payne, both depicting belts of woodland and undulating, dim forms of mountains, remind one forcibly of Wendt. If these men have been influenced by him, they may be said to have derived from Wendt and not to be unworthy of the descent.

As with previous exhibitions, very few portraits are shown, but there is a depth, strength and seriousness about Carl G. Waldeck's head of an old man, while Gustav von Schlegell and Fred G. Gray deserve mention. Pauline Palmer has painted a portrait of her mother in a crisp as well as sympathetic manner. Symon's *Bridge* displays that indefinable essence of greatness that

The Society of Western Artists

one always feels in standing before his canvases. yet the composition is unsatisfactory. Brown has in *Gathering Clouds* grasped the mighty aloofness of the desert and the loneliness of waste places. Entirely different in spirit but no less fine and painterlike is Corwin's *Grey Day*. Gloucester Harbour stretches out before us, with here and there a boat standing out against the still luminous water. Another interpretation of the same scene by Herman Wessel is full of breadth and spontaneity. Still better is an *Oriental Study* of his, rich with blues and wine reds, truly Oriental, without a touch of the bizarre.

Always grasping something above the mechanics of her craft, Alice Schille this year has painted *St. Germaine des Pres* with her characteristic sense of the effect of mass and proportion.

J. H. Sharp occupies a unique position in American art. Never relying upon daring innovations, he paints the Indian with a truthfulness and technical skill that will cause his work to be valued, not only as a record of a fast-disappearing race, but as distinctive American art. From his studio in New Mexico he has sent two canvases.

Most effective is *The Pastoral* by C. F. Galt,

with its glow of sunlight on soft brown limbs and a piping, goat-footed Pan. Another figure piece by Dawson Watson, lacking in colour and drawing, falls far short of that painter's usual charm. Disappointing, too, is Adam Emory Albright's *Silver Sea*, too prettily picturesque and far inferior to *Big Fish up the Creek*. In this he successfully combines restraint with vitality and delicate notes of colour with force of expression. The same might be said of C. F. Brown's *Autumn Clouds*.

An Afternoon Call by W. M. Clute and two marines by Paul M. Gustin deserve acknowledgment. There is only one piece of sculpture, the work of Clement J. Barnhorn, done for the Seamen's Institute in New York. The interpretation of the subject *Christ Walking on the Water*, displays tenderness and fine idealism.

The lack of sculpture, portraits and etchings is to be regretted. Of the latter Earl H. Reeds's *Highway of the Wind* displays poetic as well as substantial treatment. A number of other craftsmanlike etchings were contributed by Cecilia M. Stuever and E. T. Hurley. In short, a most excellent exhibition, in spite of the deficiencies named above.



Exhibition of Western Artists, 1913-1914

GREY DAY

BY CHARLES ABEL CORWIN

Exhibition of the Work of Clarkson Dye



THE CLOUD

BY CLARKSON DYE

A RECENT EXHIBITION OF THE WORK OF CLARKSON DYE IN SAN FRANCISCO

THE recent exhibition of the work of this western painter at the H. Taylor Curtis Art Rooms in San Francisco, proved an interesting note among the displays of the year, and was marked by peculiarities that caused varying comment.

It has been assumed that a painter must confine himself to but one metier—must look out into nature from but one window, so to speak. But the attention was arrested here by diversities in treatment which, in a lesser artist, would be harshly criticised. Yet, even the sternest critic must admit, that the sincerity with which the various themes are handled, is ample justification for what some would term the painter's idiosyncrasies of expression.

The big, distinctive note that pervaded the canvases was the evident search in nature for elusive moods; as if scorn were accorded his subjects in any state but that of sunny smiles, of outbursts of passion or great restfulness. This was exemplified by five paintings of Mount Tamaipais, each with a widely varying record of temperament. One, *Glory of Dawn*, showed

the earliest beams of the sun on the mountain, dispelling the mists and rosy clouds above; another, *The Invader*, handled with much dignity and restraint, revealed mists of cold fog, rolling in vast columns and filling the valley below. *Cloud Capped Tamalpais, Toward Evening* and *Fog-Banks*, showed the same search for temperament in nature and were generally admired.

If any adverse criticism of these paintings were earned, it might have been in the inclination to hardness; but this inclination was not disagreeably prominent and it is felt that it is not permanent. Even where these faults occurred, one found recompense in the certainty of draughtsmanship and effective distribution of light and shade. It is felt that the pictures have expressed everything that the artist had wished to say, not always graciously, perhaps, but with precision, directness, and irresistible appeal.

There were twenty-one canvases in the exhibition. Outside of the ones referred to, the most striking were *The Cloud*, *Old Colombo Market* (just before day-break) and *The Old Home* (moonlight).

Local critics unite in perceiving a leaning toward the style of Inness and Keith, without, however, any reminder of these artists in either theme or treatment.

E. S. L.

THE STUDIO

THE SENEFELDER CLUB AND THE REVIVAL OF ARTISTIC LITHOGRAPHY.

IN the revival of artistic lithography, the Senefelder Club has played no small part—yet the Club has grown out of the revival—the revival is not due to it. But like other movements, when the time came, the Senefelder Club was ready, springing full-born from the lithography of the past, full of the traditions of the past—and full too of the life of the present.

But far more is due to the encouragement given to artistic lithography by the Editor of *THE STUDIO* from the very first number, in which was a print by R. W. Macbeth, and this was followed by a long series—a series which continued for many years—of distinguished drawings in lithography made by artists of distinction, prominent among whom was Whistler, and Whistler practised lithography not as so many have done, because they thought it the thing, but because he found it a sympathetic, responsive medium. His lithographs were always appreciated by the few but their reception by the many was mixed. “Piccadilly,” in which by lithography he hoped to appeal to the public, collapsed almost with the first print. True, “The Whirlwind,” a now forgotten paper, carried on a cyclonic existence at the price of a penny a number for some months, but even the fact that Whistler contributed three lithographs to it could not keep it alive though his prints sold out the numbers containing them, mainly to careful collectors, who have since unloaded their copies at many hundred per cent. profit—as your collector sometimes does. Whistler’s hope that he could appeal to the people through lithography, and by cheap publications, was rudely dispelled, and he soon found that those who collected his lithographs were the same as those who treasured his etchings, and that though lithographs could be, like etchings, printed in unlimited numbers, the people cared nothing for them and when so printed the collector of the time would not have them. To stop or discourage this cheapening, lowering, of lithographs is one of the aims of the Senefelder Club. But in those far-away days there was a feeling for art among artists, and there were two or three artists—Whistler, Keene, Beardsley—artists who were something more than shopkeepers running swell shops called

studios. They wanted to publish their works, and lithography was in the air, and lithographs appeared month after month in *THE STUDIO*, “The Art Journal,” “The Magazine of Art,” “The Albemarle,” “The Pageant,” “The Savoy.” Even the names of most of these publications are forgotten, all save *THE STUDIO* are dead. Then came the centenary of lithography and the great exhibitions in London at South Kensington, in Paris, and in New York at the Grolier Club. The painters, who are always all there, rushed in, made their one lithograph at the bidding of F. Goulding and the Academy, and were sure it would bring them fortune and maybe fame, which did not so much matter, but as neither one nor the other arrived at once, they abandoned lithography immediately; it did not pay—pay, pay, pay, is the cry of the painter in the land; even the Academy, which had endured lithography, spurned it, and critics ignored it, or, in their ignorance, described it as a pleasing fashion of reproduction. Dealers mostly would have nothing to do with it—it was only lithography, a commercial process, oblivious of the fact that their pockets were filled by the fabrications of the most commercial etchers. Portfolios were issued, posters were made, books were illustrated by lithography. A few artists, following Whistler—Legros, Shannon, Thomson, and Rothenstein—took it up, some even getting presses and doing their own printing, but scarce any one wanted their prints. Neither the people nor the prophets would have lithography, the presses were abandoned and the prints remained in the artists’ portfolios or the cabinets of the dealers.

There were other and more vital reasons why the revival of artistic lithography was so long in coming: mystery and expense drove most artists from it. I doubt if it will be believed, but it is a fact, that until Whistler had some of his lithographs printed in Paris he saw nothing of etching or printing them; he made a drawing either on stone or paper, handed it to the printer and then he knew nothing more—and was not allowed to see anything more—till he got a proof of it; at least, this was the case during many years. In one shop where he worked there was a closed door which opened to none but the proprietor and the printer, never to the artist. He succeeded in lithography, but it was because he triumphed over this secrecy and mystery: he succeeded despite it—most others succumbed to it.

The Senefelder Club

And it was not until the County Council started classes in lithography, ably carried on by Mr. Jackson, that the secrets and the mysteries were exposed and found to be mostly made up of lemon juice, trade unionism, stale beer and hide-bound stupidity. And then text-books began to be published, and really the great encouragers of lithography, as they have described themselves and been described, began under the instruction and direction of artists to learn a little themselves. The revival of artistic lithography has come about despite the difficulties caused by professional lithographers, not because, as is usually said, of their encouragement. For the British lithographer as a rule loathes the artist and hates to have him about.

From the schools comes the "Neolith," a magazine illustrated, written and printed entirely by lithography. Some of the more brilliant younger men found in lithography, in the "Neolith," a most sympathetic method of work and they have continued to practise it with success ever since. Soon they found another difficulty besides secrecy; that had broken down, but they could not break down expense, which has been in the hands of some of these worthy advocates of the artistic importance of lithography—provided the lithographs were printed in their shops—the great reason why the revival of artistic lithography has been so long in coming about—artists in this country could not afford to practise it. And the loudest advocates charged the highest prices for their work, and sent in their bills promptly, and then two things happened: the faint-hearted and light-pocketed were driven away, while those who cared and had money enough bought presses of their own. Will it be believed that some of the British firms which most loudly were calling upon artists to come to them and practise the art charged those who came more than American prices, and twice as much as equally good work is done here for by workmen with no arty-and-crafty-pretensions? I do not say that in every case the professional printer was a drawback. Thomas Way drew Whistler's attention to lithography; he helped the artist, and Mr. Bray, the printer, carried out his instructions. But had Whistler been allowed to work in the shop instead of spending his time in the office waiting for proofs, to etch his plates, and to stand over the printer, we should have had more and more remarkable lithographs from him. As for the rest of us we were simply driven away by the cost of printing. With one's own press and a capable printer, one can do for eighteenpence what some of these encouragers of lithography charge twenty-five

shillings for doing, after the artists have told them how to do it!

These are then the reasons why the revival has been so long on the way. But now the artists have broken open the closed door between the office and the shop, have been given fair prices, laughed at the stupid regulations of the trade union—will it be believed, in this country a printer may not move a stone under penalty of something happening to him from the union?—and there are men in each shop who do nothing else but count stones. Artists have studied in the schools, bought their own presses, found new ways of working, and the revival has come about, the tide has turned. We have had much to contend with—the apathy, the unwillingness till lately of most dealers to sell, to show, or even to have in their shops or galleries a lithograph. If you asked them why—they were too big. You pointed out that the badder and bigger an etching was the better and quicker it sold; that a good lithograph might be big—that some of the biggest were the best. Well, nobody wanted them. Finally the reason, the real root of the matter, was disclosed. Dealers—there always have been exceptions—did not want lithographs because they finally confessed if they sold them, as they easily could, it would interfere with their trade in real hand-made manufactured, boomed and inflated-priced copper plates which they happened to control, or the hack they owned who turned them out. Therefore, till lately, collectors were warned against the lithograph, and as most collectors are the products of most dealers, they did as they were bid and avoided the lithograph. Here, too, there have been exceptions and there are now many notable collections of lithographs being formed both publicly and privately. Another matter; little as the average art criticism of this country is worth, if it is of no artistic value it is useful as an advertisement; but most British art critics' art writing is confined to oil paint—and among oil painters to their pals—or else they belong to a family of parrots who all repeat the same prattle and syndicate it round the country. These critics, not knowing anything about art, fight shy of lithography and still refuse to notice it, and we lose much amusement, because some of them have become from sad experience rather conscious that when they write they make themselves ridiculous. So knowing nothing, they ignore—instead of finding out about—lithography.

On the other hand, there are some admirably equipped critics in the country who now realise the importance of the graphic arts and lithography



(Senefelder Club Exhibition, 1913)

"IL PONTE." FROM AN ORIGINAL
LITHOGRAPH BY J. KERR-LAWSON

The Senefelder Club

amongst them. In the British and South Kensington Museum collections under the present able keepers of the departments of prints; in German, French and Italian Galleries; and in the great collection in the Library of Congress at Washington the best modern examples of the revival of lithography are being gathered together. And there are dealers now who show the works of living men, and who are proving that lithography is as vital, as personal a form of art as etching or engraving.

It was to break away from the professional printer, to educate the critic, to help the collector, to win the support of the dealer—and above all to do the best work we could—and, as our rules say, to “encourage artistic lithography,” that the Senefelder Club was started at a meeting called some five years ago in the studio of J. Kerr-Lawson. A little group of four men soon got together and founded the club—A. S. Hartrick, F. Ernest Jackson, J. Kerr-Lawson, and myself. We took a studio, bought a press and hired a printer. We would not only print our own designs, but for a consideration those of embryo lithographers, who would hang about the door, waiting their turn to use the press, there would soon be more presses and copperplate presses, and finally wealth beyond the dreams of Matisse and all his backers and it should all come out of the Senefelder Club. But before all this came to pass the proprietor of the studio wanted it for a kindergarten. The press was taken over by one of the four as a bad debt, the printer vanished, and so did all this part of our programme. We broke in the door of the professional printer, or bought presses. Mr. Marchant became our agent, and we added members to our little society. In the five years of our history we have seen artistic lithography again restored to its right rank among the fine arts; we have succeeded in adding to our membership such practising artists as Anthony Barker, H. Becker, F. Brangwyn, John Copley, Miss Gabain, John McLure Hamilton, Miss Hope, Spencer Pryse, D. A. Wehrschmidt, in fact all the artist lithographers of Great Britain who have made a name for themselves, save Rothenstein, Shannon and Sullivan, and we hope ere long they will be amongst us as they are with us. The directors and keepers of the Luxembourg, the Print Rooms of the British and Victoria and Albert Museums and of the Library of Congress have become honorary members, and we have a lay membership of over one hundred. We have a home at the gallery of Goupil and Co. in London, where our fifth exhibition has just been held. We have given forty-five exhibitions in the Provinces, on the Con-

continent, and in the United States, and several in London. As a Society, we have exhibited in almost all the great national and international exhibitions, on several occasions representing this country. And we have found a practical printer whose pleasure and pride it is to help us in our experiments and let us work freely in his shop.

We feel that to have accomplished these things in five years is something to be proud of. But we are proudest of the fact that, through the Club, we have in this country helped to bring about the revival of artistic lithography. Another great factor in our favour has been the recent developments in technique and mechanism, developments which will bring the artist again in touch with it. Lithography languished for years because the original artist was forced out of the art by the professional litho-artist, a copyist usually skilled in the highest degree, capable of anything but making a work of art, though some distinguished artists were trained as lithographers. Then it was taken up by commerce and that came near killing it, and another blow was struck by wood engraving, for a lithograph until yesterday could not be printed with type as a wood or process block can, and in an age when every “work of art” is founded on cheapness and hustle, lithography was out of it. Within a few months all this has been changed. Not only can a lithograph now be printed on an ordinary press with type, but the photographer, the curse of modernity, and the engraver, usually no better, have been completely eliminated, and in a short while the artist’s lithograph will, as an illustration, be given straight into the reader’s hands. Whether he will have the sense to appreciate it, doesn’t so much matter, but all artists will, and this will cause the greatest revival of artistic lithography and it will come about in the immediate future. Other causes for the revival are the improvements in transfer paper, and the wonderful discovery of the method of transferring—but at the same time preserving—the artist’s drawings. Senefelder speaks of this, but it has only been practised within the last few years.

Still now we can say, in the words of Senefelder our patron, with which he closed his invaluable book: “The Complete Course of Lithography” (1819), “I desire it [lithography] may spread over the whole world bringing much good to humanity through many excellent productions, and that it may work toward man’s greater culture, but that it may never be used for evil purposes. This grant the Almighty. Then may the hour be blessed in which I created it.”

JOSEPH PENNELL
(President, Senefelder Club).



"THE HOME OF THE BAA LAAM IN THE LAND OF
THE CASTLES IN THE AIR, METEORA." FROM
AN ORIGINAL LITHOGRAPH BY JOSEPH PENNELL



"THE CONNOISSEURS." FROM
AN ORIGINAL LITHOGRAPH
BY OTTO GREINER

(Senefelder Club Exhibition, 1913)





"Breaking up the Coladonia" Auto-Lithograph by Frank Brangwyn, A. R. S.



"THE MAN ON THE HILL," FROM AN ORIGINAL
LITHOGRAPH BY A. S. HARTRICK



"THE MONKS' CEMETERY, SAN FRANCESCO,
ASSISI." FROM AN ORIGINAL LITHOGRAPH
BY MAUD A. MATHERS

*(Senefelder Club Exhibition,
1913)*



*(Senefelder Club Exhibition,
1913)*

"THE ELMS AT EASTON GREY"
FROM AN ORIGINAL LITHOGRAPH
BY G. SPENCER PRYSE



"THE BACK-DOOR." FROM AN ORIGINAL
LITHOGRAPH BY F. ERNEST JACKSON

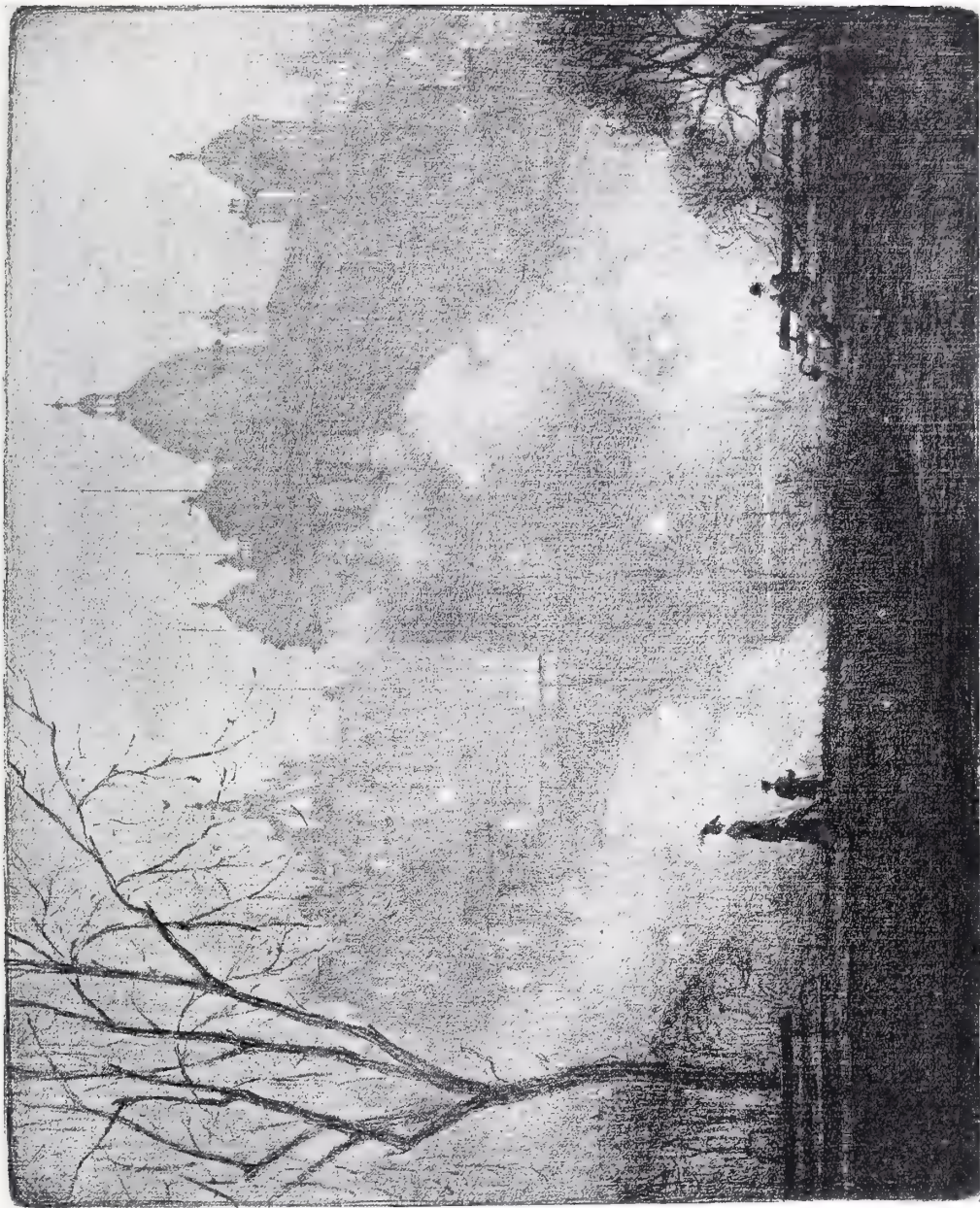
*(Senefelder Club Exhi-
bition, 1913)*



(Senefelder Club
Exhibition, 1913)

"MEDITATION." FROM AN ORIGINAL
LITHOGRAPH BY W. ALISON MARTIN.





"ST. GILES'S AND THE BANK." FROM AN ORIGINAL
LITHOGRAPH BY STANLEY CURSITER

(*Senefelder Club Exhibition, 1913*)



"ARCADIA." FROM AN ORIGINAL LITHO-
GRAPH BY GIUSEPPE UGONIA

*(Senefelder Club Exhibition,
1913)*

Fred Stratton

THE PICTORIAL ART OF MR. FRED STRATTON. BY MALCOLM C. SALAMAN.

THE pictures of Mr. Fred Stratton are unlike any others that are being painted to-day. They cannot be labelled as representing any of the *isms* of the passing hour, for the latest pictorial fashions and fads have influenced them not at all. On the contrary, Mr. Stratton's pictures are the absolutely individual expression of an intensely sensitive and thoroughly sincere artist, who goes his own way as a painter, pursuing his own artistic ideals. If you should ask Mr. Stratton for an artistic classification of himself he would probably answer characteristically: "I am just a person who feels very deeply the beauty and joy of the world and of life, and who tries to express it beautifully." He has been called "the last of the Idealists," which, of course, is foolish, for in art there will always be idealists, as there will always be those for whom, as for Mr. Stratton, art is not merely the practice of a decorative or a graphic craft, but a high function of the spirit, by which the artist may make others feel the

emotion he has himself experienced through some manifestation of nature stirring his imagination and his senses. If, then, Post-Impressionism, Cubism, Futurism, as we see them blatant in our galleries, have nothing to say to his art, he is content to be encouraged by the message he may find in any art that conveys the ideal of the marriage of truth with emotion, the union between what the eye sees and what the heart feels. So it was not unnatural that when Mr. Stratton began painting romantic and idyllic woodland scenes, it should immediately be said that the influence of the Barbizon school was paramount with him, that he had a strong affinity with Corot. Certainly he has this, but it does not reveal itself in any conscious imitation of style or subject, but in a similar temperamental love of like aspects of nature, with imaginative understanding of their moods and mysteries, and a cognate yearning to express their poetry in pictorial visions. Writing of the Barbizon master long ago, that fine critic, the late Albert Wolff, said: "This poet has hours when his thoughts take their flight toward mysterious regions, and then in some site incomparably grand in its very realism, he makes the murmur of the



"MOONRISE"

(The property of Sir Ernest Schiff)

OIL PAINTING BY FRED STRATTON

Fred Stratton

foliage speak by the supernatural apparition of nymphs and fauns, even as the bard believes he hears the voices of spirits in the whisper of winds passing through the trees. But these figures, whether those of nymphs or of simple fishers, are always a complementary part of the scene; the incarnation of an emotion the artist has felt; so true it is that in art the subject is naught, and that its whole value is in the impression it can communicate." Now, that might very well have been written of Mr. Fred Stratton painting the Sussex woodlands, and interpreting in beautiful pictures the emotions their lovely witcheries have aroused in him, when the lambent joy and glory of sunlight or the stilly twilight has transfigured the trees and the glades, peopling them with exquisite fantasies. For never were our English woodlands—and Mr. Stratton has seen no others—painted with more of the true intuitions of poetry. Of this artist it might be justly said, as Leigh Hunt said of Keats, that he never beholds a tree without seeing

the Dryad. Look at the original and fascinating *Forest Ecstasy*, reproduced here—this is as genuine an inspiration as any that painter ever put upon canvas. Let his own words describe its origin. "It is an attempt to arouse the emotion that I felt when standing under the trees on a brilliant summer day. It was all so beautiful that I asked myself, 'What should I do if there were more than this? If Pan should begin to pipe! I should go mad with joy, become ecstatic.' Then I imagined the woods alive with troops of happy, healthy nymphs and semi-humans dancing through the sunshine, and I felt a positive ecstasy."

But with such a conception ready to his hand, Mr. Stratton did not go slap-dash at his canvas, in the approved fashion of the moment, content to convey a rhythmic impression of something that might possibly be guessed to mean a dance in the sunlight, but at any rate would serve for a decorative pattern. His methods have a pride of thoroughness they inherit, perhaps, from an older tradition,

which yet, because of the vitalising emotion, keeps his art in line with the art that is always alive. He set about designing and painting a picture that should express his conception with the best art and craft at his command. And, after his usual custom, he made innumerable sketches, studies and finished drawings from nature—every figure being carefully drawn in the nude from life, even though draperies should be added for the sake of colour—and then he painted the whole picture more or less from memory, the memory constantly refreshed, for he lives always in close and intimate touch with nature.

This picture, and the others reproduced here, may be regarded as typical of Mr. Stratton's pictorial attitude towards the world, which is that of the poet and the romantic impressionist rather than



"THE DIVER"

OIL PAINTING BY FRED STRATTON

Fred Stratton



"FOREST ECSTASY"

OIL PAINTING BY FRED STRATTON



"THE WOODLAND STREAM"

OIL PAINTING BY FRED STRATTON

Fred Stratton

of the realist. Except for three years when he was in London studying figure drawing, Mr. Stratton has lived all his life in the country. His home for some years past has been in the picturesque old Sussex village of Amberley, with its thatched cottages, under the shelter of the spacious Downs, and near by are the wooded banks of the Arun and the noble park of Parham, all rich with inspirations for this painter-poet of the woodlands. Never, indeed, could he live far from the companionship of trees, which he knows and understands in all their stages of growth and all their moods as they vary with the changes of the day and the season. There is no need for him to tell you, as you look at his pictures, that he loves strong, healthy, vigorous trees, limpid and sparkling water, sweet-smelling earth, and lush grass, with the shine and gleam of the sun over all, and the atmosphere vibrating serenely; that he loves to paint rich pure colour; and always to dream of youth, lovely and healthy and natural. You may see all this expressed with beautiful and vital artistry in *Forest Ecstasy*, just mentioned, in *The Diver*, *The*

Woodland Stream, *Summer*, and *The Picnic*, a little gem, in which you will find passages of paint of a quality and a purity of colour rare to equal in the painting of to-day. But these sunshine pictures express only the glad, joyous phases of this painter's temperament; there are many beautiful night pictures which reflect the deeper poetic emotions aroused in him when he finds himself, in the stillness and mystery of the twilight or the night, alone in the meadows or on the Downs, or in the quiet lampless village. With what a magic touch he can paint moonlight, with what a romantic sense of its mysteries he can suffuse the atmosphere, may be seen in the lovely *Moonrise*, which I should rather name with Shelley's line, "Where music and moonlight and feeling are one." This indeed is how I interpret the original water-colour sketch, which hangs on my wall before me as I write, a constant joy. Here, in the first inspiration, is all the essential poetry of the picture; it sings in its frame. Of Mr. Stratton's water-colour drawings I must write another time; they are a vital and most important expression of his artistic self.



"THE PICNIC"



"SUMMER." FROM A PAINTING BY FRED STRATTON.

SOME NOTABLE PICTURES AT THE SECOND NATIONAL LOAN EXHIBITION

“WOMAN AND CHILD IN ART”

(GROSVENOR GALLERY, LONDON)



“GEORGE, THIRD EARL COWPER, COUNTESS COWPER, MR. AND MRS. GORE, AND THE TWO MISS GORES”
BY JOHANN ZOFFANY, R.A. (1733-1810)
(By permission of Lady Desborough)



"PORTRAIT OF A LADY." BY
BERNARDINO LUINI (1475-1533)

*(By permission of R. H.
Benson, Esq.)*



*(By permission of the Hon.
Mrs. Ronald Greville)*

"THE GOLF PLAYERS." BY
PIETER DE HOOCH (1630-1677)



"LADY PALMERSTON (AS A CHILD)
AND HER SISTER HARRIET." BY SIR
THOMAS LAWRENCE, P.R.A. (1769-1830)

(By permission of Lady Desborough)



*(By permission of Adolf
Hirsch, Esq.)*

“MARY GAINSBOROUGH, AFTERWARDS
MRS. FISCHER.” BY THOMAS GAINSBOROUGH, R.A. (1727-1788)



"MRS. BONFOY" (1753-54). BY SIR
JOSHUA REYNOLDS, P.R.A. (1723-1792)

*(By permission of the Rt. Hon.
the Earl of St. Germans)*



(By permission of Sir Edgar
Vincent, K.C.M.G.)

"PORTRAITS OF THE ARTIST'S DAUGHTERS"
BY THOMAS GAINSBOROUGH, R.A.



"CAROLINE, FIFTH DUCHESS OF RICHMOND"
BY SIR THOMAS LAWRENCE, P.R.A.

*(By permission of His Grace the Duke
of Richmond and Gordon, K.G.)*

CECIL KING, R.B.A.: A PAINTER
OF CITIES.

IF it were necessary to define the position which Mr. Cecil King occupies among present-day painters, he would probably be best described as a realist, because he concerns himself entirely with records of the world about him and with studies of the things he sees. And yet such a definition would be liable to be misunderstood if it were put forward without some qualification. Realism, as a term in art, is very often grievously misapplied. It has been claimed, for instance, by a class of painters who go out of their way to seek subjects from the most decadent and repulsive side of life and who delight in representing the most debased aspects of modern humanity. An artist calls himself a realist because he presents with a blatant and exaggerated affectation of reality subjects that are happily comparatively uncommon, because he shuts his eyes to the many beauties of the world and hunts assiduously for the few gross and hideous things which saner men are anxious to forget. He idealises ugliness, and the more unpleasant he can make his idealisations the more loudly he asserts his claim to be considered a devoted lover of truth

and an uncompromising delineator of the real facts of existence.

We may be thankful that Mr. Cecil King is not a realist of this sort. His realism is, indeed, of a much truer and more rational type, something much more intimately related to the characteristic actualities of our times and much more attractive in its rightness of outlook and sense of propriety. For what he really does is to study shrewdly and sensitively those aspects of the world which most of us who have kept our instincts reasonably clean habitually see. He will, no doubt, disappoint the specialists in abnormalities who look at one small side of life and are blind to everything else, but he will please and convince the far larger number who have the good sense to prefer the agreeable things and derive enjoyment from the art that deals with them.

But, again, he does not belong to that school of realism which insists upon the exact statement in a painted work of every trivial detail that the laborious observer can discover in nature. He holds the conviction that such exactness as this is opposed to true reality and that its inflexible pedantry defeats the end of art. What he wants is to create the impression of reality by seizing upon



"WESTMINSTER PIER"

WATER-COLOUR BY CECIL KING, R.B.A.

and recording the essentials which give vitality to a scene or a subject and by ignoring those unimportant things which, if they were insisted upon, would confuse the impression of truth that he wishes his picture to convey. It is by showing fully and sincerely the right character of his subject, by making other people see it as he saw it, and by presenting it with all its salient characteristics properly related one to the other, that he believes the sense of reality can be made most apparent; and he works always with this intention in his mind.

In all the work he has done so far the most striking quality has been a remarkable acuteness of observation which makes his rendering of the motive chosen curiously convincing. There is never any doubt about his meaning: he does not hesitate or fumble with his record of what is before him; he makes up his mind before he starts about what he is going to do, and he does it in all good faith. If he fails, it is not because he has been uncertain in his intention but simply because technical things have not gone quite as he hoped and proposed they should; if he succeeds—as he usually does—it is because his mind and hand have been in happy agreement and because the mechanical difficulties of painting, with which every artist, no matter how long his experience, has to struggle, have not hampered his freedom of expression.

The certainty and directness of his art, its confidence and its frankness of purpose, are qualities which come without doubt from his temperamental characteristics, from his keenness of perception

and his readiness to attack the most difficult problems of practice; but something, too, is probably due to the variety and breadth of his early experiences. The comprehensiveness of his training, it may fairly be assumed, accounts in part for the rapidity of his development as an artist and for the way in which he has made a place for himself in the front rank at an age when most artists are still fighting hard for the first signs of recognition. Young as he is, he occupies an assured position, and he is accepted without question as having a special claim to the consideration of all serious students of modern art.

Born at Gunnersbury in 1881, he was educated at Haileybury and after leaving school he studied for



"IN THE MARKET-PLACE OF BRUGES" WATER-COLOUR BY CECIL KING, R.B.A.



"AFTERNOON AT THE TREVI FOUNTAIN, ROME."
FROM A WATER-COLOUR BY CECIL KING, R.B.A.

Cecil King, R.B.A.



"BY THE STEPS OF ST. PETER'S, ROME"

WATER-COLOUR BY CECIL KING, R.B.A.

a year or two with the idea of adopting engineering as his profession and became a student member of the Institute of Civil Engineers. But during this period he was acquiring also some knowledge of art practice by attending the evening classes in drawing at the Goldsmiths' Institute, New Cross. In 1903 he finally abandoned his engineering studies and went instead to the Westminster School of Art, where he worked in the life class under Mr. Mouat Loudan, and shortly after he joined the Artists' Society and the Langham Sketching Club for the evening practice in drawing and composition which has proved a boon to many young artists.

A visit to Holland followed in 1904, where his study of the pictures of the Dutch marine painters revived in him one of the ambitions of his childhood—to become a painter of the sea—and in 1906, in which year he exhibited his first picture, in the galleries of the Royal Institute of Painters in Water Colours, he went to Paris to work for a year at Julian's under Jean Paul Laurens. While in Paris he attended also a class for composition, illustration, and similar subjects, directed by Steinlen; and he spent much of his spare time in sketching people and things in the highways and by-ways of the city.

When he returned to England, having gained

greatly in knowledge and understanding of his craft by the judicious use of the opportunities which Paris offered to him, he began to make a name as an illustrator. His drawings were accepted by the "Sphere," the "Illustrated London News," and other papers; and by the "Illustrated London News" he was sent to Paris to make drawings of the flood scenes and to Portugal to illustrate episodes in the revolution of 1910. At this time, too, he was busy with poster-work for various shipping firms, with designs in which he was able to satisfy some of his earlier aspirations towards marine painting.

But although all these varieties of occupation have played a very important part in the formation of his artistic character, the influence that has, perhaps, counted for most in his development and in making him the artist he is to-day has been his love of travel. Ever since he left Paris he has seized every opportunity of seeing the world and of working in as many places as possible abroad. Already his wanderings have taken him to France, Holland, Belgium, Spain, Portugal, Italy, and Morocco, and he has ambitions, which he hopes before long to satisfy, to visit India, China, and other parts of the East, and to cross the Atlantic and paint the cities of America.

Cecil King, R.B.A.

The notable point about the work he has done in these diverse parts of the world is that it does not show him to be under the domination of any preconceived idea about the way in which he ought to deal with the material he chooses to handle. Unlike many other artists who have painted in foreign countries, he does not bring a home-made convention to bear upon his subjects but allows the local characteristics to direct, as far as may be necessary, the quality and method of his interpretation. He seeks to enter into the spirit of the place, to find out what makes it different from other places he has seen, and to show that he understands and appreciates at their full value the distinguishing peculiarities of the scene before him. In his pictures of foreign cities and towns the fact that the motive has been found abroad is impressed upon the observer not merely by the statement of the obvious unlikeness of the general architectural design to that which he has been accustomed to at home, but by touches much more subtle which convey a vivid impression of the foreign atmosphere and even of the foreign life. Mr. King feels the difference between the countries

he visits, and this feeling pervades every part of his picture.

Naturally, this implies on his part an uncommon acuteness of observation, much shrewdness of insight into the things which are scarcely susceptible of strict analysis, and an uncommon degree of receptivity. But these are parts of Mr. King's equipment as an artist which he has assiduously cultivated and to the development of which he has devoted considerable care ; and their effectiveness has been increased by his readiness to take advantage of every opportunity that has been offered him to extend his knowledge of places and things. He might fairly be described as possessing an incurable but none the less wholesome craving for the sort of information that is likely to be of use to him in his career. Wherever he goes he finds something worth learning, and evidently he does not forget what he has learned.

If one were to attempt to sum him up, probably he would best be described as a painter of life—a description that may at first sight seem odd when applied to a painter so much of whose work consists of pictures of architectural motives. But the archi-



"SANTA MARIA IN COSMEDIN, ROME"

WATER-COLOUR BY CECIL KING, R.B.A.



*(The property of Cecil J.
Brown, Esq., Lucknow)*

"SAN PIETRO IN VATICANO, ROME"
WATER-COLOUR BY CECIL KING, R.B.A.

Cecil King, R.B.A.

ture he paints is not dry diagram, the formal elevation or the exact and elaborate study of detail which an architect would give us. It reflects the sunlight and takes its tone from the atmosphere by which it is surrounded, it is the background against which the drama of the city is played. Treated as he treats it, there is life in it; it is not an inanimate thing but something that appeals eloquently to our fancy as being intimately connected with the people whose character it reveals.

Chiefly, Mr. King is occupied in his paintings with problems of light, colour, and aerial tone, with considerations of decorative construction, and with suggestions of the flicker and movement and restless activity which are so evident in all places where humanity congregates. His cities, sunny or dull, bright in hue or drably grey, are always in a bustle and full of hurrying people who have plenty to do and no time to waste in picturesque lounging. But in this the artist reflects rightly the spirit of the age and is true to his realistic principles. If in such pictures as the *Eikon Basiliké*, *Regent Street*, *Westminster*, and *Morning on the Riva, Venice*, to quote some typical examples of his work, he had not taken fully into account the human element, there would have been little truth in his presentation, and the meaning of his work would have been seriously diminished. As things are he has brought the living note vividly before us and succeeded definitely in impressing upon us a clear conviction of the truth and significance of his art.

About his technical procedure it is scarcely necessary to say much. An admirable draughtsman, he fully under-

stands how much licence is permissible in the treatment of buildings and other objects of fixed form so as to secure breadth of effect without losing soundness and strength of construction, and he knows thoroughly what to accentuate and what to eliminate to express the general character and feeling of the scene before him. Rigid attention to plain fact he does not pretend to give; how much exactness or how much distortion in his superficial facts is needed to give the impression of truth he has made a subject of careful study. And if one can judge by the results he has achieved his working method is one to which even the most captious of critics could scarcely take exception.

W. K. WEST.



"IN THE KASBAH, TANGIER"

WATER-COLOUR BY CECIL KING, R.B.A



"EIKON BASILIKE," FROM A WATER-
COLOUR BY CECIL KING, R.B.A.



"MORNING ON THE RIVA, VENICE"
WATER-COLOUR BY CECIL KING, R.B.A.



"REGENT STREET, LONDON." WATER-
COLOUR BY CECIL KING, R.B.A.

Australian Landscape Painters

NOTES ON SOME AUSTRALIAN LANDSCAPE PAINTERS.

THERE is a slow-growing appreciation of the Australian artist by those who understand and love art for itself, yet there are still those that depreciate art or anything else that is Australian in character and say that there is no real art in this land. Hence the chief thing lacking with the Australian artist is patronage; it is the painful truth that buyers are not so numerous as they ought to be. The average Australian is keen in the pursuit of the "almighty dollar" and is incapable of enjoying many of the pleasures that art affords, but if anything in the way of sport is going on, the Australian is there. When, however, one considers the works of Australia's leading artists, many of whom know of no other light than the great glare of an Australian sun, one cannot help feeling that there is growing up a natural art all new and peculiar to this great continent.

Light seems to be the end and aim of all artists in their work, and as art is cosmopolitan, the competent craftsman will paint the atmosphere that surrounds him and that will permeate his work and show his personality; so it is with the Australian

artist, who can paint out of doors the whole year and therefore strives after light.

Australia is a country of blue skies and distant horizons, but it has of course no splendid art history like the countries of the old world.

The creative artist is a rarity here; we have no great schools like those of England, France and other European countries; models are scarce to the figure painter, and what with this drawback and the lack of encouragement from those in a position to help them, it is no wonder that many of our young men who show talent as painters of the figure go to Europe and settle there. Yet there are a few men who, as painters of land and sea, stand out like rocks in mid ocean.

Prominent amongst these is William Lister Lister, president of the Royal Art Society of New South Wales, a society which has been in existence for more than thirty years. Mr. Lister has held the post for the past fourteen years. He paints equally well in oil and water-colour and his works are known all over Australia. He is a realist, and knows how far to go with colour; he does not experiment in search of quality but puts the colour on and there it remains. His works are large; he paints these large canvases to show the bigness of



"FAIR DROVING WEATHER"

BY ALBERT J. HANSON

Australian Landscape Painters

his subject. He works every picture out in the open, for he is a great believer in painting under the skies. He loves to paint the great silent and mysterious Australian Bush. In his picture *The Golden Splendour of the Bush*, in the National Gallery at Sydney, we have a picture that one is apt to think hard, but if it is looked at for a few minutes in the right direction of vision this idea will soon be dispelled. The picture called *Clearing* here reproduced was exhibited at the annual exhibition of the Royal Art Society three or four years ago, and represents a typical scene in the Australian Bush. This man feels deeply in the work he enjoys so much, and the sincerity he puts into it is exemplified in all his works. One of his latest pictures has for its subject Canberra, the place selected as the site of the capital of the Commonwealth.

In Walter Withers we have a Victorian artist of great merit, who paints his pastorals with a sympathetic and poetic feeling. His work is different from that of any other Australian artist. He does not get away from the influence of the French school in his feeling and technique, and he sees Australian landscape through English eyes. But his pictures are always full of charm, quiet in tone and subject ;

with him there is no striving after prettiness, but he gives us his landscape as seen through the medium of a poetic nature which is clearly revealed in his very fine picture *The Silent Gums*, the best this artist has painted. This picture, which is now in the National Gallery of Victoria at Melbourne, has already appeared in these pages, and, like *On the Wallaby*, now reproduced, is very Australian in character.

Frederick McCubbin, another Victorian artist, has done much to reveal the poetic side of the Australian Bush. His works are distinguished by their undoubted sincerity. In a series which includes *The Pioneers* (National Gallery, Melbourne), *On the Wallaby Track* (Sydney Gallery), *A Bush Burial*, and *Down on his Luck* he has given us faithful pictures of the rough life of the early settlers, and his work is always characterised by fidelity to subject. His *Winter Sunlight* was reproduced in this magazine in 1909. Mr. McCubbin was at one time president of the Victorian Artists' Society, but he now belongs to the new Australian Art Association which was started a few months ago by certain members of the older society who were not satisfied with the policy it was pursuing.



"SYDNEY HARBOUR FROM CREMORNE POINT"

BY WILL ASHTON



"CLEARING." BY W. LISTER LISTER

Australian Landscape Painters

Mr. Withers is also among those who have joined the new body.

Will Ashton belongs to the younger generation of Australian artists ; his reputation has leapt forward very quickly, until to-day he stands as one of the leading painters of the Commonwealth, though only just over thirty. He is represented in the National Galleries of New South Wales, Victoria, South Australia and Western Australia. His canvases are fine in composition, and always dignified ; he paints with the brush of a painter of maturer years. He always sees the bigness of his subject, and the breath of nature pervades his work. One of his pictures, a fine landscape of the Australian Bush, has just been purchased for the Western Australian Art Gallery. His marine subjects, to which he is now devoting much attention, are distinguished by bold technique, luminous colour and fine movement.

Albert J. Hanson, whose work is known all over the Commonwealth, is represented in the National Gallery of New South Wales by five large water-colours, and other State art galleries are enriched by his pictures, which are all Australian in character,

and painted with a rare fidelity and truth to nature. He delights in painting the heat of the Australian sun, and one feels that he paints with the true feeling of the artist. In his picture *Fair Drowing Weather* one feels the very heat of the day and imagines the smell of the eucalyptus. He paints in oil as well as water-colours.

Hans Heysen, like the other artists, is a painter of light, which is one of the themes for nearly all his works. He paints the bush land with a highly sensitive and poetic temperament, and his work is characterised by originality sincere and dignified. He is represented in several Australian galleries, and reproductions of his works have from time to time appeared in this magazine.

Australia owes a debt of gratitude to these great pioneers of art who have breathed into their work the pure and undefiled love of their profession ; by the fine fruit of their labours they are building up a national art of pure Australian life, and are dedicating their work to posterity as a proof that Australia is not behind other nations in producing men who shall leave their footprints on the sands of time.

JAS. ASHTON.



"MID-DAY REST"

BY WILL ASHTON



SHADY PASTURES"
BY EDWARD DAVIES

(Adelaide National Gallery)

Australian Landscape Painters



"ON THE WALLABY"

BY WALTER WITHERS



"THE COAST NEAR SYDNEY"

BY ALBERT J. HANSON

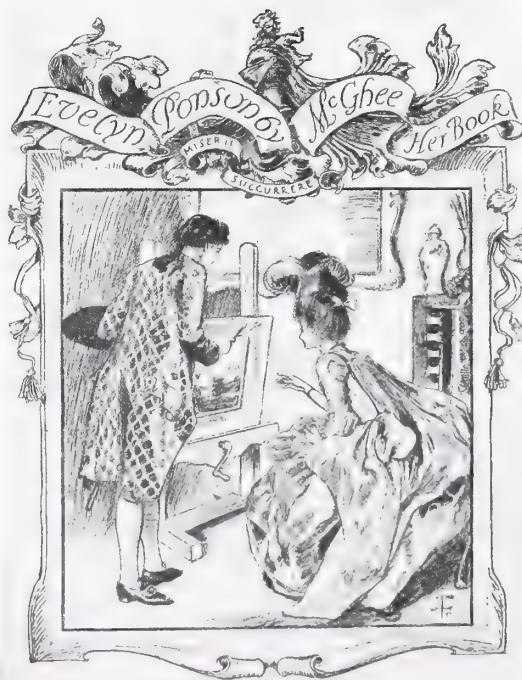
SOME DESIGNS FOR EX-LIBRIS



BY G. AURIOL

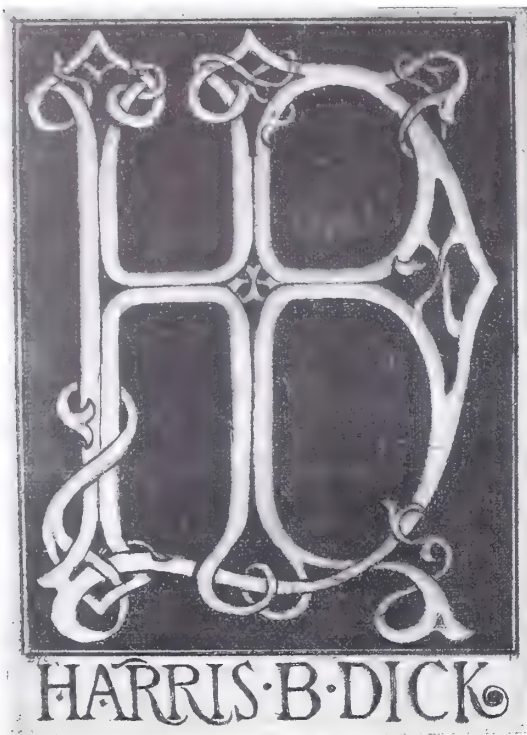


BY H. M. BROCK, R.I.



BY J. WALTER WEST, R.W.S.

Designs for Ex-Libris

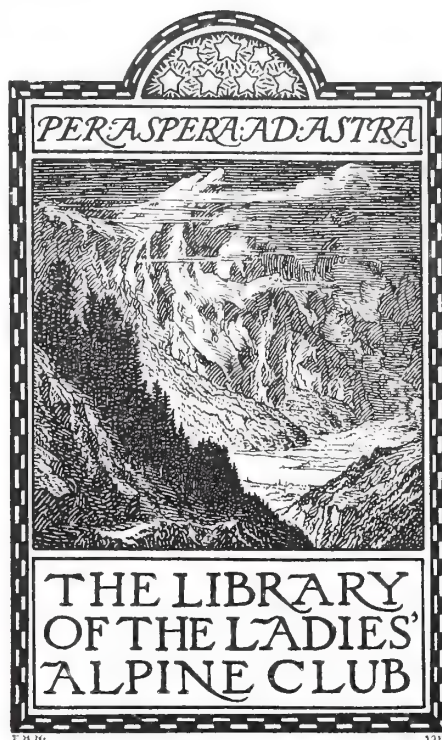


BY D. Y. CAMERON, A.R.A.

Designs for Ex-Libris



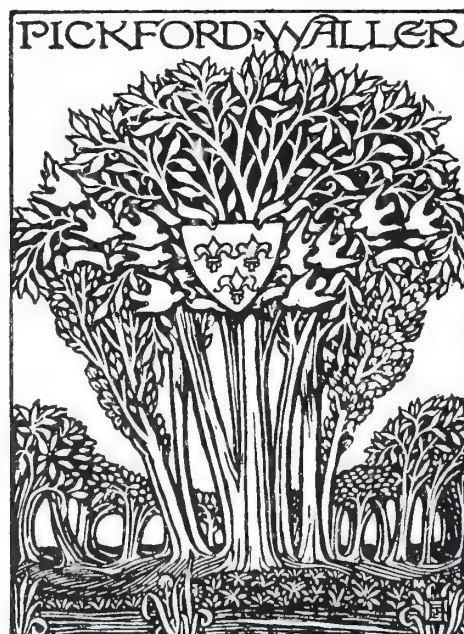
BY EDMUND H. NEW



BY EDMUND H. NEW

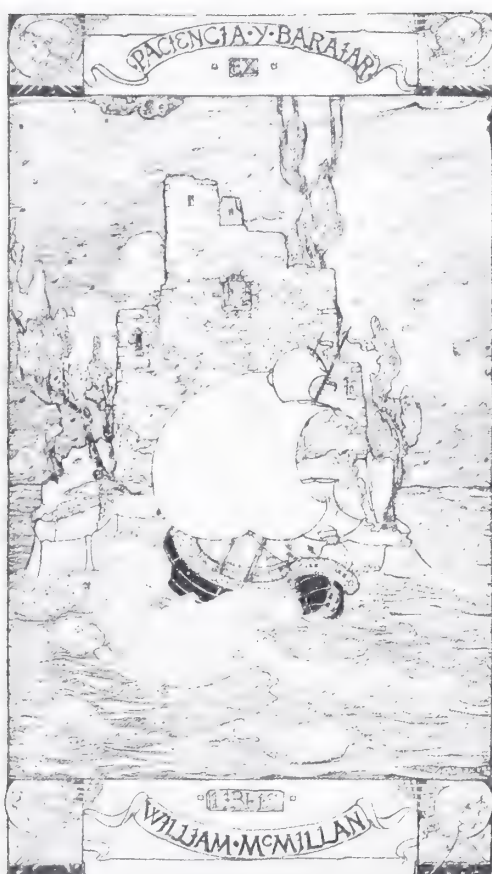
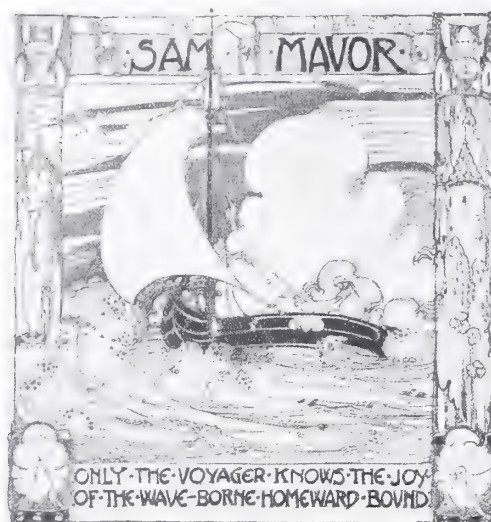


BY JAMES GUTHRIE



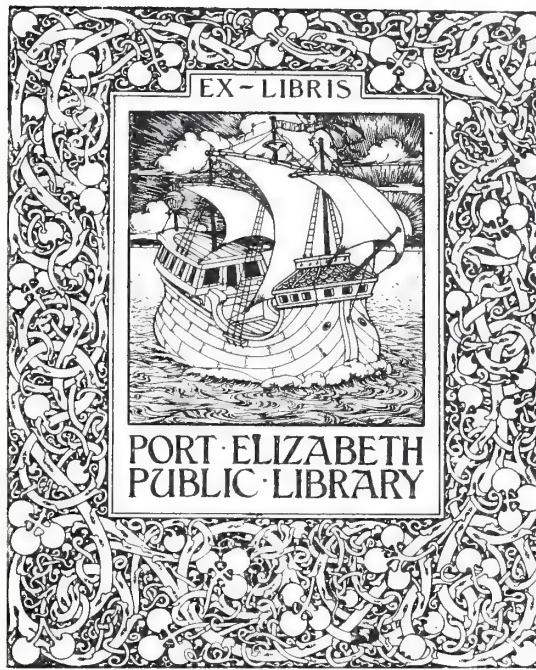
BY JAMES GUTHRIE

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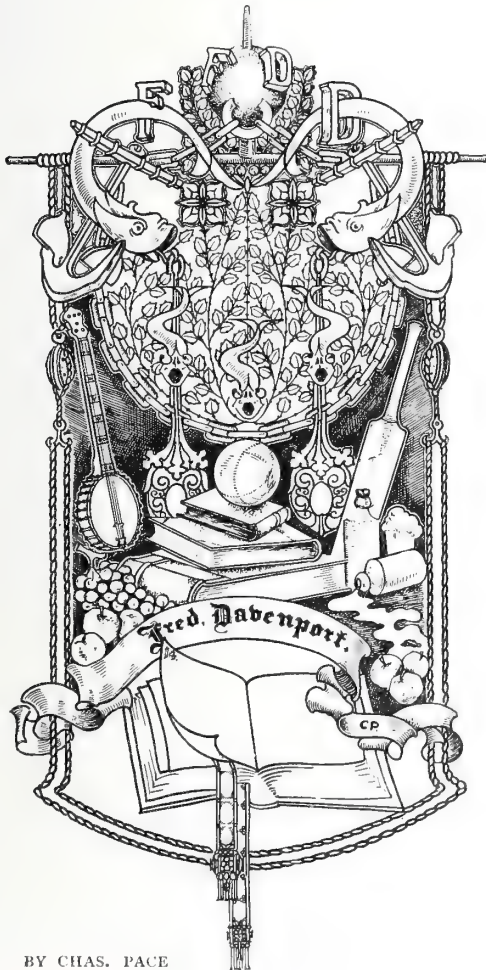


BY JESSIE M. KING

Designs for Ex-Libris



BY F. PICKFORD MARRIOTT



BY CHAS. PACE



BY CHAS. PACE

Designs for Ex-Libris



BY ERNST AUFSEESER

Designs for Ex-Libris



BY THE MARQUIS FRANZ VON BAYROS



BY HEINRICH WIEWNK



BY GEORGE AURIOI.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The first exhibition of the Society of Animal Painters—a new association of which Miss Lucy Kemp-Welch is President—was opened early in January at the Leicester Galleries. There was in it a great deal of interesting and important work by the members of the Society, all of whom are well-known painters of animal and sporting subjects. From Miss Kemp-Welch came several small paintings of pastoral motives treated with much vivacity and power; the most notable of these were the admirable study of horses, *On the High Ground*, and the two smaller pictures of the same type, *The Turning at the Hedge* and *The Hour of Rest*, but her capacities were not less effectively displayed in the clever sketch, *Sunshine and Shadows, Hyde Park*, a subject of a very different order. Excellent, again, were Mr. Arthur Wardle's *Polar Bears*, *Indian Leopards* and *Lions*; Mr. Briton Riviere's delightful moonlight picture *Voices of the Night*; Mr. Edwin Alexander's *Young Gull* and *The Old Crate*; Mr. G. D. Armour's brilliant

sketch *In the Bull-ring*; and Mr. George Pirie's able painting of ducks, *At The Water's Edge*. Among other memorable contributions were the *Impression of Cows in a Stream*, and *Cow and Calf*, by Mr. A. J. Munnings; *At Ewhurst, Surrey*, by Mr. H. W. B. Davis; and the sporting pictures by Mr. John Charlton and Mr. Frank Calderon.

The landscape exhibition, held for the nineteenth year at the Old Water-Colour Society's gallery last month, again showed changes in the names of the exhibitors, but Mr. R. W. Allan, R.W.S., Mr. Matthew Hale, R.W.S., Mr. Leslie Thomson, R.W.S., linked it in their work with its original history. Perhaps because the "studio-piece" can only be an interpretation of nature when it is the work of an imaginative painter, it was in the smaller landscapes, such as Mr. Campbell Mitchell's *Summer Morning, Argyllshire*; Mr. Leslie Thomson's *Poole Harbour*, Mr. Arthur Friedenson's *Blustery Weather on Avon*, Mr. Frank Walton's *On Forest Green, Surrey*, Mr. Mathew Hale's *Cagnes—near Cannes* that the evidence of convincing contact with nature was forthcoming on this occasion.

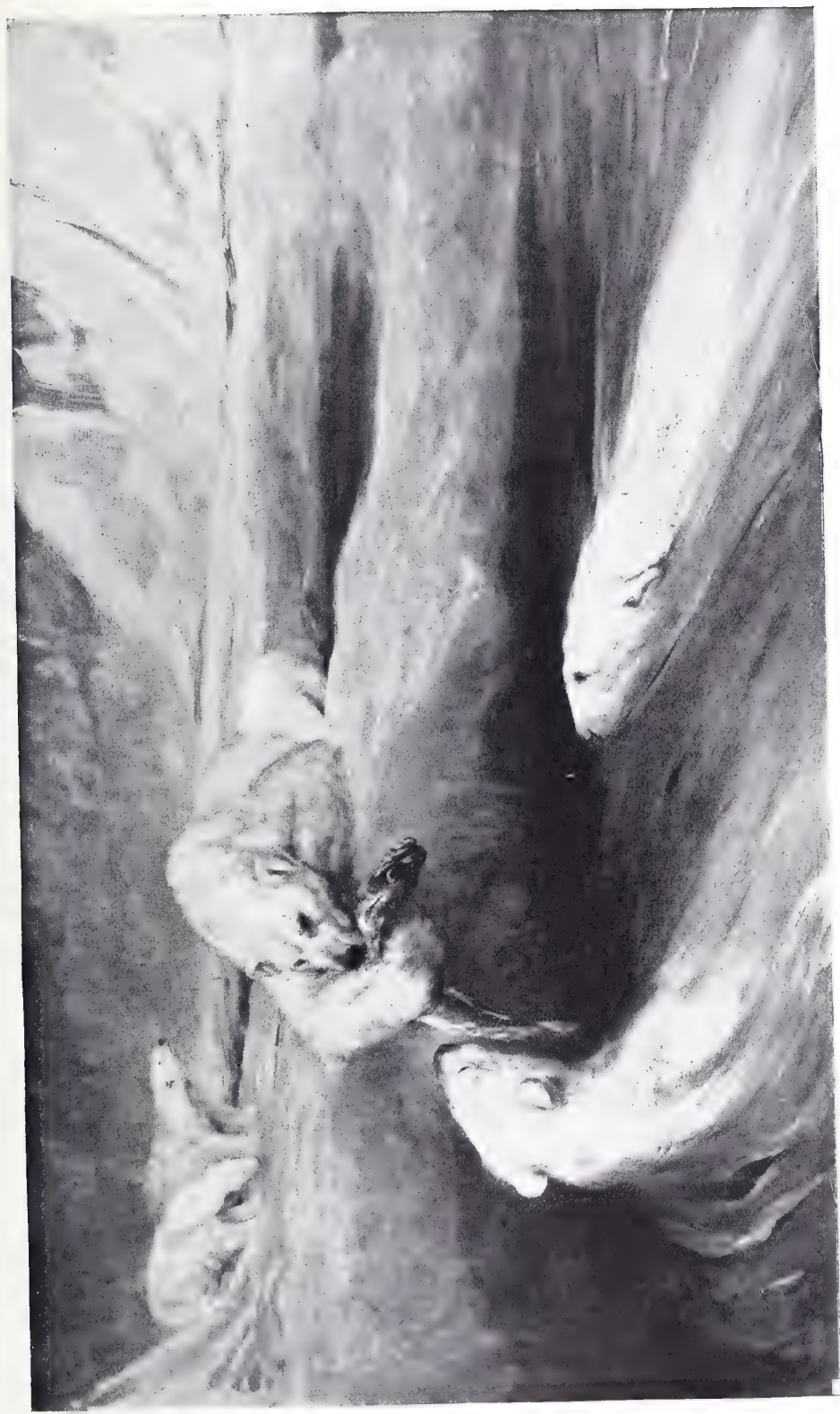


"THE OLD CRATE"

60

(Society of Animal Painters, Leicester Galleries)

BY EDWIN ALEXANDER, R.W.S.



"POLAR BEARS." BY ARTHUR WARDLE

(*Society of Animal Painters*)

Studio-Talk

The Post-Impressionist and Futurist Exhibition at the Doré Gallery, organised by Mr. Frank Rutter, has afforded another opportunity of studying in England the developments of these movements. There is a general significance underlying the endeavour to arrive at subjective expression which they represent that no one who is a student of modern art can afford to disregard. But it must be the hope of all who have been nourished on the great achievements of the past in art that we have in this present phase the beginnings of something infinitely greater than itself.

At the Ryder Galleries, which have been moved from Albemarle Street to much larger premises at 44 Conduit Street, a very interesting exhibition of fans was held during January. Most of the better known of our modern fan painters were adequately represented in the collection brought together and a great deal of noteworthy work was shown—there was hardly anything, indeed, which did not call for serious consideration. Perhaps the best fans in

the exhibition were *The Vase*, *The White Garden*, the *Rose Fan*, and *Cleopatra*, by Mr. George Sheringham, *The Bridal Fan*, *Eve*, *The Marketplace*, and *The Ballet*, by Mr. Bellingham Smith, *The Venetian Fan*, and *The Fan of Flower Spangles*, by Mrs. Mary Davis, and *The Lake Fan*, *Design for a Fan*, and *Les Indolents*, by Charles Conder; but there were others of great interest by Mr. Charles Shannon, and Mr. G. W. Read, and a remarkably effective design, *St. Cecile*, by Alastair.

At the Goupil Gallery last month Miss E. M. Heath was showing a number of small oil-paintings which had attractive technical qualities and an agreeable quality of suggestion. They were not particularly ambitious, but certainly they realised sufficiently what they aimed at—the expression of the gentle, quiet and restful charm of pastoral landscape. In the same gallery were some pieces of sculpture by Mr. Eric Gill, things of a conventional type and marked by a not very convincing affectation of primitive simplicity.



"IMPRESSION OF COWS IN STREAM"

(Society of Animal Painters)

BY A. J. MUNNINGS, R.I.



“BEHIND THE SCENES.” FROM A TINTED
PEN DRAWING BY LESLIA NEWALL



"THE HOWDEN DAM, DERWENT VALLEY WATERWORKS, NEARING COMPLETION." DRAWING BY W. R. E. GOODRICH

Other exhibitions of the past month calling for a reference are Mr. Wynne Apperley's at Walker's Gallery, "Sunlight on the Ruins of Rome," exhibiting the treasure house for artists of a certain temperament amidst the work there of modern excavators; and at the Leicester Gallery Mr. Claude Shepperson's original drawings for "Punch" showing that reproduction does not always do this fastidious draughtsman justice.

The tinted pen drawing by Mrs. Leslie Newall which we reproduce on page 63 shows that this artist, who though married is not long past her teens, has a marked feeling for decorative composition. She was for more than two years a student at the Slade School, an institution in which perhaps more than any other in London sound draughtsmanship is inculcated as the essential foundation of all good art. On leaving the Slade Mrs. Newall became a pupil of Mr. Byam Shaw and we may infer that under him her natural instinct for decorative expression has been encouraged.

The excellent drawing of *The Howden Dam* which we reproduce on this page is by a young

Sheffield artist, Mr. W. R. E. Goodrich, who after studying at the Sheffield School of Art and in Italy is now entering upon an artistic career with much promise of future success.

The Chelsea Arts Club's Annual Costume Ball will be held at the Royal Albert Hall, Kensington, on Wednesday, March 4. As on previous occasions, the arrangements are in the hands of Mr. G. Sherwood Foster, 15 Queen's Gate Terrace, S.W.

Messrs. Yamanaka and Co. are holding an exhibition of Japanese decorated screens by Old Masters in the galleries of the Royal Society of British Artists, Suffolk Street, Pall Mall. The exhibition remains open till the 26th inst.

EDINBURGH.—The novelty of the exhibition of the Scottish Society of Artists, which opened in the Royal Scottish Academy Galleries in December, was the collection of pictures by Post-Impressionists, Futurists, and Cubists. It has always been the aim of the society to have in its annual collection some examples of phases of artistic work that the young

Studio-Talk

men may see and judge for themselves as to the value of modern departures from accepted ideas. There has never hitherto, however, been an importation so arresting whatever may be its ultimate effect in influencing Scottish art. The most important of these exhibitors were Paul Gauguin, Ruigi Russolo, G. Serusier, Paul Cezanne, Henri Matisse, Van Gogh, G. Severini, J. D. Fergusson, and Duncan Grant. That some of the younger men are not unaffected by these modern developments was seen in Mr. S. J. Peploe's fruit and flower studies, which are a limited and tentative essay in Cubist practice, and Mr. Stanley Cursiter's frankly Cubist presentation of the busy scene at the west end of Princes Street.

Of the four hundred and sixty-one exhibits three hundred and seventy-seven were works in oil and water-colour, the remainder consisting to a small extent of sculpture and largely of applied art in the

form of ironwork, jewellery, enamels, and pottery. Among the oil-paintings, Mr. Hornel's *Springtime in the Woodlands* with its merry bare-footed children breathed the joyous spirit in the richness of its colour orchestration and the full harmony of its design. Mr. Robert Noble contributed a beautiful meadow landscape mostly in cool colour with a line of golden corn-field in mid-distance, Mr. W. M. Fraser a piece of river-side scenery with a group of trees after the style of Corot, and Mr. Arthur H. Jenkins a picture of a convent garden at Perugia that is beautifully co-ordinated in colour. Other notable landscapes were a series of four by the late Mr. J. Campbell Noble, a warm friend to the society from its inception, a sunlit farmyard scene in France by Mr. C. H. Mackie, a small but very charming Italian landscape by the same artist and a view of Cramond Ferry interestingly treated by Mr. Mason Hunter.

The Chairman of the Society, Mr. David Alison,



"THE MIRROR"

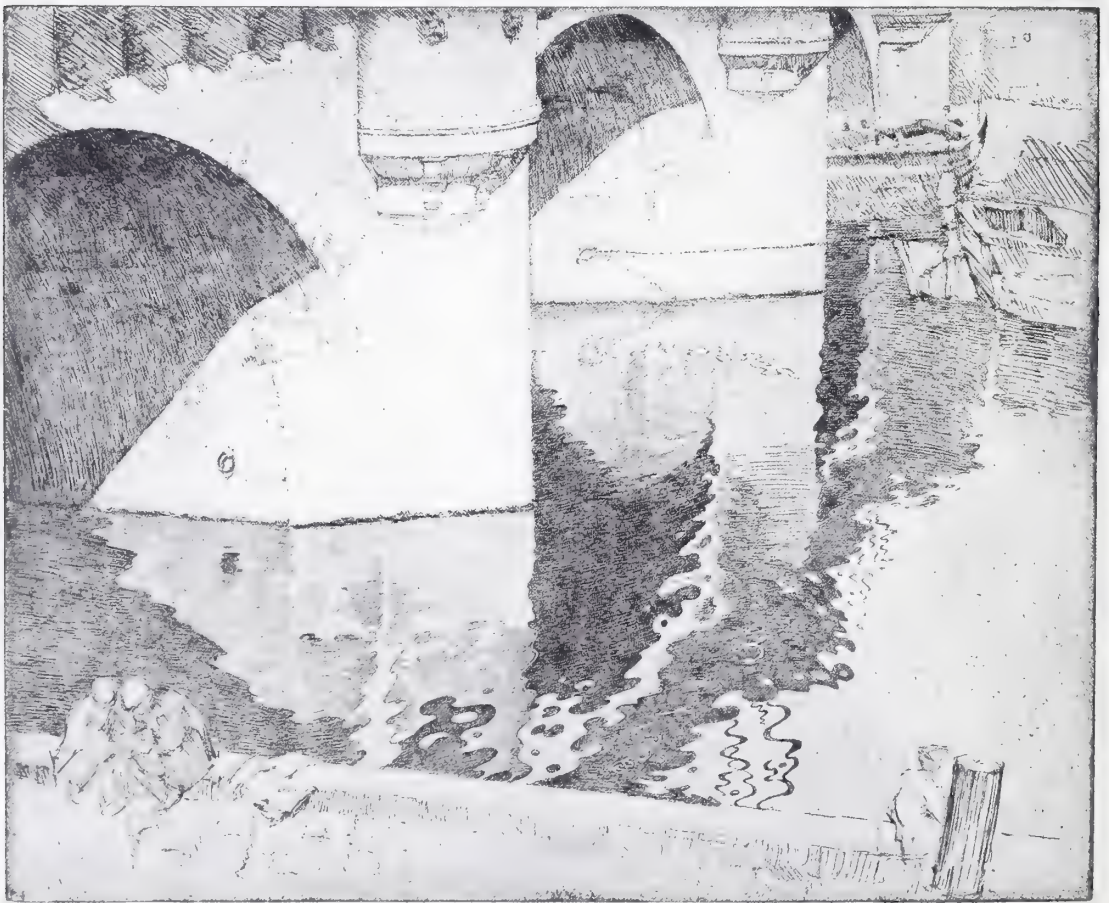
(Society of Scottish Artists)

BY STANLEY CURSITER

Studio-Talk

showed three portraits of which the principal, an almost full-length of Mrs. Pollok-Morris in a black evening-dress with a scarlet lined cloak, marks a further step in the career of one of the most promising of the younger portraitists. Mr. Stanley Cursiter's *The Mirror*, though presented as a sketch rather than as a finished product was one of the most outstanding works in the collection, particularly in the modelling of the head and the upper part of the figure. Mr. Robert Hope in his portrait of Miss Jessie Ritchie has given character to his subject combined with beautiful colour, and other good portraits were those by Mr. J. Martine Ronaldson, Mr. J. Munnoch, Miss Cecile Walton, and Mr. J. A. Ford. Mr. F. C. B. Cadell's *Fancy Dress*, was a bold impressionist picture of a lady at a dining-table, distinguished by the dexterity and surety of its colour-design. In the water-colour room, which reached a higher level of merit than usual, a place of honour was accorded to a group of works by the late Miss Preston Macgoun.

PARIS.—Etching, not only because of its popularity but as an art requiring an uncommon certainty of drawing and technical dexterity, makes an especial appeal to a great number of American artists. Amongst those resident in Paris, there are many who, having eluded fame as painters, have not failed to attain notability as etchers. The two accompanying reproductions entitled *Reflections* and *Le Troubadour* are from recent prints by Mr. William Auerbach Levy, who after a brilliant career as a student in the New York National Academy of design, finally gained the two years' travelling scholarship, which is the highest award given by that institution. Coming to Paris at the time when the various "isms" attached to anything *outré* in the way of painting attracted young artists, Mr. Levy, unlike the majority, was in no way infected by their methods which seemed to point out an easy road to the desired Mecca of attainment ; but working silently in his own way he produced many canvases of undoubted



"REFLECTIONS"

FROM AN ORIGINAL ETCHING BY WILLIAM A. LEVY



"LE TROUBADOUR." FROM AN ORIGINAL ETCHING
BY WILLIAM A. LEVY

merit. Amongst his best etchings it is in those dealing with portraiture that his ability is most marked, though many of his landscapes and architectural subjects are not less successful, most notable being those executed on the banks of the Seine. As a painter, one feels it is also in his portraiture that his personality and strength are most evident and convincing. Returning to America late last autumn, he held an exhibition of his collective work in the Academy rooms of the Fine Art Building, New York, which met with considerable appreciation and promise of an honoured future.

E. A. T.

M. Druet has been showing recently in his galleries in the Rue Royale a very interesting exhibition of pictures by Déziré, a young artist who exhibits work at the Salon d'Automne in particular, and whose art shows him to be a highly gifted painter. One appreciates above all the rich palette of this artist, who is at the same time very modern in temperament and yet of artistic affinity with the classic masters. Also M. Déziré excels in the composition of his pictures, a quality becoming more rare every day among contemporary artists,

but one which is very pronouncedly in evidence in the landscape we reproduce overleaf.

Concurrently with these paintings by Déziré, M. Druet had on view some admirable stone-ware by Lenoble, powerful in execution and simple and harmonious in its decoration. M. Lenoble is becoming more and more the compeer of the great masters of the potter's art.

Two Belgian painters of very delightful talent, pupils of Fernand Khnopff, have just held a very remarkable exhibition here in Paris at the galleries of M. Marcel Bernheim. M. and Mme. Tony Hermant's work appeals by its varied and charming qualities; it is most rare to find such an artistic couple. M. Hermant showed a remarkable series of interiors, equally valuable as documents and as excellent pieces of colour. The artist depicts with the same happy effect interiors of the Hôtel de Ville at Brussels, of which pictures certain belong to the corporation of that city, or fleeting aspects of the Brussels and Ghent Exhibitions. M. Tony Hermant also specialises in delicate and charming portraits in coloured chalk finished with light touches of water-colour; his heads of Mlle. Cléo de Mérode, of Mlle. Bovy of the Comédie Française and Mme. Charlotte Lysès are delicious productions which give M. Hermant an assured position as artist. Mme. Hermant is gifted with a quite exceptional feeling for the decorative. Her figures and still-life pieces show that in her case the poetic and the artistic sense are closely wedded.



BLUE STONE-WARE VASE

BY LENOBLE



LANDSCAPE. BY
HENRY DÉZIRÉ

(Druet's Galleries, Paris)



"RÉVERIE"

(Schulte's Salon, Berlin)

BY HANS UNGER

At the Lyceum Club of Paris Miss Blondelle Malone held the first of her private exhibitions. This was to be followed by others organised at the American Art Students' Club in January and at the Boutet de Monvel Gallery in February. Miss Malone's sunny pictures evoke memories of those southern lands she loves and which with her gay and fresh palette she particularly delights to paint. Here we had nothing but sunshine flowers and azure gulfs. As M. Maurice Guillemot wrote in the preface to the catalogue: "These limpid, vibrant paintings are perpetual invitations to travel and the sight of these sunny skies is a pretext for happy contemplation and sweet vagabond day-dreams."

Among the subjects which have attracted Miss Malone in England we find: *Pink Hydrangeas at the Duke of Marlborough's*, *Roses and the Pleasaunce at the Countess of Warwick's*, *The Garden of King William and Queen Mary at Hampton Court*; *Wild Hyacinths and Sion House*, and *Crocuses in Regent's Park*. In Paris the Rosery at Bagatelle, the Luxembourg and Tuileries Gardens have afforded Miss Malone some delightful subjects, and she has also painted scenes in Greece, Italy, Sicily and some picturesque landscapes of Japan.

H. F.

BERLIN.—In the Schulte Salon during December Ludwig von Zumbusch claimed attention with portraits of children and figure subjects of the cultivated and sympathetic Munich style. One felt attracted by a spirit of freshness and fantasy, by a blending of pensiveness and good humour, and enjoyed the warm touch of sonorous local colours and decorative grace. Hans Unger's aspirations again centred in Roman grandiosity. In his female figures and still-life subjects his idealising realism somewhat oversteps the modesty of nature, yet occasionally he reaches symbolic power. An almost fanatical striving after pure and beautiful form appears to guide his brush, but although he succeeds in achieving exquisite delicacies of tone, as in his beautiful large composition *Morning*, one missed the full Feuerbach and Böcklin orchestration in most of the works of this predestined heir of those masters. Hans von Volkmann's quiet and tender landscapes made an instant appeal, and Erich Büttner showed himself a skilful designer of actualities.

The programme at the Caspar Salon was international, and showed careful selection. It was a pleasure to study the sureness and reserve of



"A VENETIAN WOMAN"
BY HANS UNGER

(Schulte's Salon, Berlin)



(Schulte's Salon, Berlin)

"MOTHER AND CHILD"
BY HANS UNGER



“A STORM ON THE DOWNS.” FROM AN
ORIGINAL ETCHING BY ANTONIE RITZEROW

(*Werckmeister's Kunst-Salon, Berlin*)



(Werckmeister Kunst-Salon, Berlin)

"GOING TO CHURCH." FROM
AN ORIGINAL ETCHING BY
ANTONIE RITZEROW



"ALCALÁ, NEAR SEVILLE"

CHARCOAL DRAWING BY LÜDWIG RÖSCH
(*Vienna Secession, Autumn Exhibition*)

Trübner and of his pupil Grimm, the distinguished realism of Groeber, von Brandis, Röbbcke, Jacob and von Kardorf. Dill's quiet moorland aspects seemed raised into a sphere of visionary romanticism, and U. Hübner's swiftly visualised and effective new motifs from North German harbours proved refreshing. Bertram Priestman, Monod-Gournay and Victor Gilsoul also contributed to the enjoyment as painters, and there was besides a graphic section rich in works of merit.

At Werckmeister's a well-arranged exhibition of graphic work by some of the best women artists of the day was on view. Antonie Ritzerow's etchings with their picturesque naturalism were a striking feature, and other prominent exhibitors were Cornelia Paczka-Wagner, H. Weiss, Cl. Sievers, J. Wolfthorn, Cl. Arnheim, Erna Frank, A. Loewenstein, Johanna Metzner, Ulli Wolters, Maria Caspar-Filser, and Frida Winkelmann. Young artists such as A. Weinhausen and the two sisters Nicklass also received due attention in this display.

J. J.

VIENNA.—The autumn exhibition of the Secession differed from the general run of this society's exhibitions, inasmuch that it was entirely devoted to drawings and sketches by its members. The note therefore was quite distinctive and personal, introducing us to the more intimate side of the artists' work. With very few exceptions, the exhibits, being studies for finished pictures (many of which have been reproduced in this magazine), were never intended for public view, and hence were of peculiar interest, as showing how the final results were arrived at. Such was the case with the contributions of Ernest Stöhr, Alfons Karpinski, Alfred Pöll, Hermann Grom-Rottmayer, Oswald Roux, Alfred Offner, Richard Harlfinger, and some few others of the Secession. Ferdinand Schmutzer contributed both studies for portraits and interior pictures, the former done in his masterly manner, bold and virile, the latter sympathetic renderings of familiar Dutch subjects. Alois Hänisch's pencil-drawings of landscapes, cockatoos, hens, cats and other animals were interest-



“LATE AUTUMN IN THE MOUNTAINS”
WATER-COLOUR DESIGN FOR LITHO-
GRAPH. BY JOSEF STOITZNER

(Vienna Secession)



"BIRCH TREES IN THE VIENNA WOLDS"

(Künstlerhaus, Vienna)

BY THOMAS LEITNER

ing ; Ludwig Rösch's beautiful drawings of Spanish subjects furnished yet another proof of his ability as a draughtsman and of the poetic conception which distinguishes his work ; Max Liebenwein showed some decidedly clever drawings of the nude and of animals ; Ernst Eck a series of excellent drawings in chalk or pencil of country towns and villages ; Josef Stoitzner various charming water-colour drawings and studies for lithographs exquisitely fresh in treatment and vigorous in execution ; Anton Nowak showed some admirable sketches done chiefly in oils ; and Prof. Rudolf Bacher studies and sketches in various mediums, his small portrait-sketches being in their way masterpieces. The exhibition was arranged by Dagobert Peche, a young artist of promise.

The Künstlerhaus has undergone alterations at the hands of the architects Theiss and Jaksch ; the pillars in the large entrance hall have been removed and now by means of movable

walls exhibitions can be arranged in accordance with the most modern principles. This will be of particular advantage in the display of works of sculpture, which till now have suffered for want of light and sufficient room.

In the recent autumn exhibition the sculpture was, on the whole, not up to the usual standard of the Künstlerhaus, though some good work was shown, and there were fewer portrait paintings than usual. John Quincy Adams's portrait of a young lady in black was strikingly attractive, and his portrait of a man also demanded attention for its strength and virility. Schattenstein's *Portrait of a Girl in White* may be accounted among his best achievements. Victor Scharf also exhibited a *Girl in White*, an interesting work both on account of simplicity in treatment and the sureness and refinement in handling. Rauchinger exhibited two excellent works and Joanowitch's *Portrait Study*, though but a sketch, showed a fine feeling for tone



(Künstlerhaus, Vienna)

OLD HOUSES IN BOSKOWITZ "
BY GUSTAV BÖHM

Studio-Talk

and colouring. Pochwalski is always at his best in his portraits of men; those here shown were of fine quality. Prof. Angeli sent a charming portrait of a little girl. W. V. Krausz's exhibits occupied a small room to themselves; seen *en masse* one could not help being struck by the versatility of this artist and the general good quality of his work. His *Study of a Girl's Head* counts to the very best he has ever done.

There were some notable landscapes. Thomas Leitner's dreamy, imaginative *Birch Trees in the Vienna Woods*, tenderly and faithfully treated, showed his great gifts as a colourist and portrayer of subtle atmospheric effects; Oswald Grill's landscape with two girls in the foreground was both refined and harmonious; and Therese Schachner was particularly happy in her rendering of spirited and vigorously handled landscapes. Other landscapists who showed praiseworthy work are Karl Kaiser Herbst, Prof. Darnaut, Alfred Zoff, Tina Blau, E. Kasparides, Friedrich Bech, and L. B. Eichhorn, who showed but one work, a little gem.

Among other works which should be mentioned are Horatio Gaigher's *Interior*, very harmonious in effect; some bits of old cities and villages by Gustav Böhm, notably *Old Houses in Boskowitz*, in which he has recorded the wonderful colour effects and atmosphere of this charming old Moravian village; Wilhelm Leger's interiors and garden pictures; Jehuda Epstein's studies of old barock architecture, showing qualities eminently deserving of respect, and Otto Herschel's charming colour notes designated by such terms as "Interiors," "Music," &c.

A pleasant tone was given to the exhibition by several works representing the French artist, Jacques Emile Blanche, who was a welcome guest, this being the first time he has exhibited in Vienna. Other

guests were Oskar Glatz, Karl von Ferenczy, Hans Autengruber, Richard Kaiser, Walter Schnackenberg (whose depiction of a scene at the guillotine, though gruesome in subject, was cleverly handled), the Spanish artist, José Ramon Zaragoza (who sent an interesting study of Breton types), and the Swiss artist, Ferdinand Hodler. The last named, who has hitherto exhibited at the Secession, contributed a large work, *Mowers*, painted with a decisive touch and significant for the treatment of the light effects.

A. S. L.

BARCELONA.—The exhibition which the young artist Nestor de la Torre held in the Parés Salon during the latter part of December attracted a large and distinguished assemblage, for it may be said without the slightest fear of exaggeration that his works have for some time past been the principal theme of talk in places where artists and art-lovers foregather. The public of Barcelona had already had an opportunity of gauging the powers of this artist in the fine ceiling decorations painted by him for the large



"STUDY OF A GIRL'S HEAD"
(Künstlerhaus, Vienna)

BY W. VICTOR KRAUSZ



(Künstlerhaus, Vienna)

"PORTRAIT OF A GIRL IN WHITE"
BY N. SCHATTENSTEIN

Studio-Talk

hall of the Casino of Mount Tibidabo, the subjects of which were inspired by passages in the "Atlantida" of the great Catalan poet Jacinto Verdaguer. In these Nestor, in spite of his early years, revealed himself as an excellent decorator, in which capacity he again showed to advantage in works he exhibited some two years ago in the galleries of the Fayans Catalá.

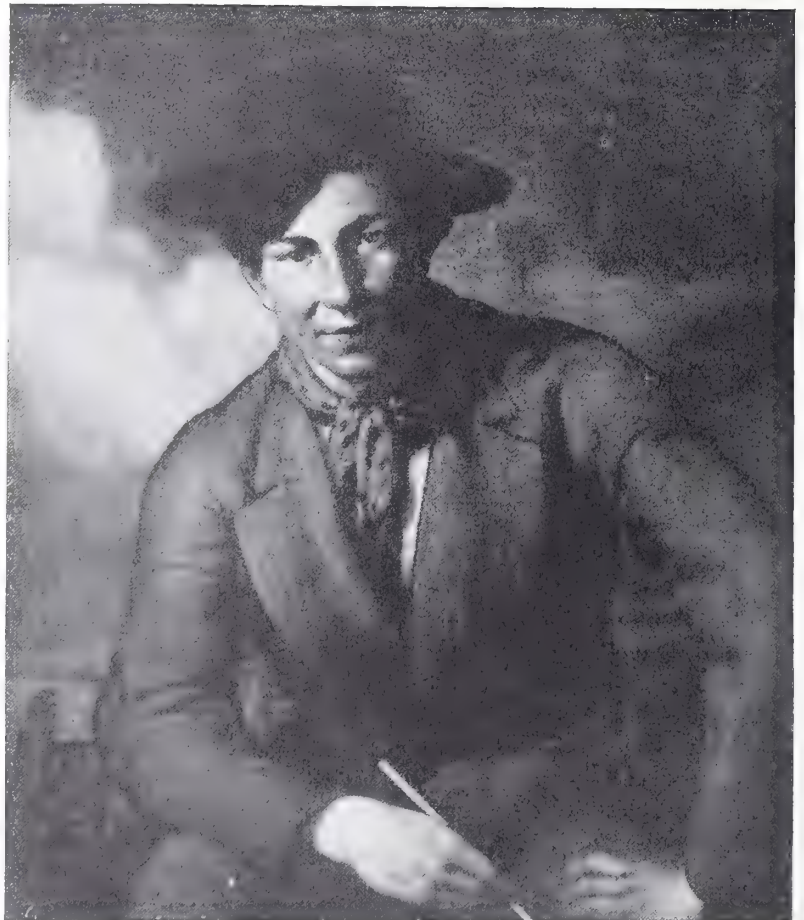
During the interval nothing was seen of the artist who had aroused such interest, and all that was known of him was that he was working with the utmost enthusiasm, first in his studio in London and then in Paris; but the numerous works he has just been exhibiting bore eloquent witness to the ardour with which he has been devoting himself to his art; each work not only testified to the artist's vigour of conception but showed that with his temperamental regard for accuracy and colour he takes delight in creating and handling difficulties of design, evoking astonishment at the way in which he attains the desired end. Thus there results in his works a harmonious richness of which no monochrome reproduction can give an adequate idea. He understands all the secrets of his art and knows how to surprise us with compositions which arouse the enthusiasm alike of the artist, the *amateur* and the ordinary man of the world.

Nestor is, moreover, an excellent etcher and decorator of books, but it is perhaps in the domain of portraiture that his chief laurels have so far been gained. The two works here reproduced, *Joselito* and *Rose and Silver*, are capital examples of this branch of his practice: besides achieving a faithful likeness of the subjects portrayed, he has bestowed great thought and care on his drawing—a point which in some of his exclusively

decorative compositions has been rather neglected—and this in conjunction with an admirable play of colour gives to these works a quite distinctive merit. The exhibition at the Parés Salon, in which these pictures were exhibited, has indeed been a real triumph, and heralds a splendid career for this young artist, who is only twenty-four years of age. The Municipality of Barcelona has been shrewd enough to vote a considerable sum for the purpose of acquiring some examples of his work, which are destined to decorate the rooms of the Palacio del Ayuntamiento or City Hall.

J. G. M.

MONTREAL.—The thirty-fifth annual exhibition of the Royal Canadian Academy of Arts opened in Montreal on November 20. It was a distinctly creditable exhibition, in that it included many works of individuality and expressiveness, while relatively few appeared to be entirely lacking in



"JOSELITO"

(Salon Parés, Barcelona)

BY NESTOR DE LA TORRE



"ROSE AND SILVER"

(*Salon Parés, Barcelona*)

BY NESTOR DE LA TORRE

significance and sincerity. Its chief interest rested, however, in the further evidence it afforded that a development is in progress which promises to lead presently to the creation of an art essentially Canadian in character and feeling. Unfortunately Mr. J. W. Morrice did not show, and one also missed the original work of Mr. A. Jackson and Mr. H. Hewton, young artists of unusual promise.

The most powerful and convincing work shown was that of Mr. Curtis Williamson, of Toronto, who was represented by four canvases. His portraits of a negro woman and girl—in schemes of blue and bronze and green and deep gold respectively—were superb in characterisation and colour handling. A full-length portrait of a lady in black was also very distinguished; while his *Winter Twilight* would have been entirely successful had it been pitched in a rather higher key. Mr. Williamson

always paints in tones of the lowest range, and his pictures can be seen to advantage only under the most favourable conditions of lighting. It is to be feared that age will be unkind to them.

The oil paintings of Miss Laura Muntz and of Mr. Ernest Lawson were likewise eminently personal. Miss Muntz has of late made a very notable advance in technical mastery. Her *Madonna with Angels*, which was purchased by the Dominion Government for the National Gallery, is an ambitious effort, and probably marks her highest achievement to the present. Mr. Ernest Lawson's rhythmical landscapes have a jewel-like quality, and the artist paints them with joy. He is equally happy whether painting brilliant noon-day or falling night. His *Summer—Boys Bathing*, aglow with light, breathes of life and youth, and, in a different mood, his *Evening, St. John's Cathedral*, is equally notable.

Studio-Talk

Among other paintings of which special mention should be made were Mr. Homer Watson's fine and nobly conceived landscape, *Evening after Rain*; Mr. Lauren Harris's strong and decorative *Sunrise through Rime*; Mr. W. Edwin Atkinson's *Autumn Field*; Mr. Archibald Browne's *The Risen Moon*; Mr. Franklin Brownell's *On the Beech, St. Kitts, B. W. I.*; Mr. Wm. Brymner's *Afterglow*; Mr. J. W. Beatty's *The Passing Shadow*; Mr. Maurice Cullen's *The October Moon*; Mr. E. Dyonnet's *Portrait*; Mr. James E. H. Macdonald's *The Lonely North*; Miss H. Mabel May's *The Market under the Trees*; Miss K. J. Munn's *A Spanish Dancer*; Miss Florence Carlyle's *Afternoon, Venice*; Mrs. Mary H. Reid's charming interior, *Morning Sunshine*; Mr. Arthur D. Rosaire's *Sunset, Lachine*; Mr. A. Suzor-Coté's *Youth and Sunlight*; and Mr. H. Britton's *Rocky Coast towards Sunset*. Among these paintings, those of Mr. Beatty, Mr. Britton, Mr. Brownell, Miss Carlyle, Miss May, Mrs. Reid, Mr. Rosaire, and Mr. Suzor-Coté were purchased for the National Gallery.

H. M. L.

TOKYO.—A great hope is being entertained by our sculptors in wood. They are striving to uphold the high reputation won for our country by our ancient masters in wood-carving. The marked progress made by our contemporary wood sculptors can scarcely be equalled in any other branch of art in Japan. Not only their progress, but their sanguine future can hardly be disputed. I am inclined to believe that wood sculpture is one of the branches of art most peculiarly suited to our artistic temperament, at least as far as the work itself is concerned. Just as we value so highly the

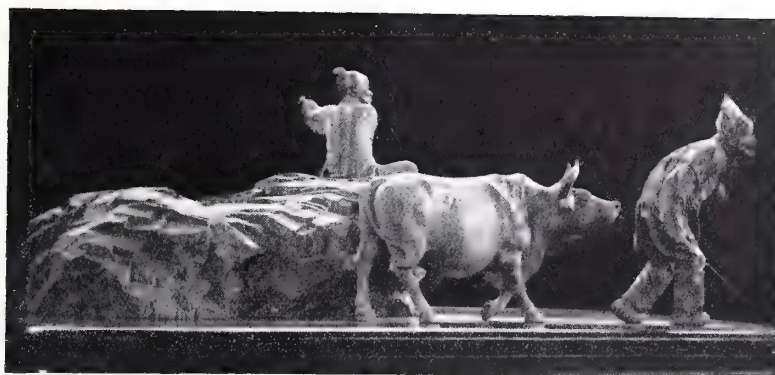
brush-work in our drawings, so the free and bold strokes of the knife are very highly appreciated in our glyptic art.

The fifth annual exhibition recently held at the Takenodai in Uyeno Park by the Nihon Chokokukai, a society composed of some seventeen of the most prominent or promising sculptors in wood, attracted considerable attention. Unlike most others, their exhibitions are entirely free from the business element, each member striving to show his very highest, regardless of the possibilities of disposing of his work. For fear that they may possibly be influenced, consciously or unconsciously, in the choice of subject or the manner of execution, the members refrain even from soliciting



"AFTERGLOW"

BY WILLIAM BRYMNER
(Royal Canadian Academy of Arts)



"NOBLE PURITY"

WOOD SCULPTURE BY SHIMOMURA KIYOTOKI

a visit from the Imperial Household Department, which invariably makes purchases in order to encourage art whenever such a visit is paid. The results showed that the sculptors were not fettered by the restrictions of *tokonoma*—the post of honour in the Japanese house—but had exercised freedom in the choice of subjects and adopted sizes and kinds of wood to suit their own purpose. The visitor could look upon the bulk of the work with the feeling that it was the genuine production of our own artists, each piece reflecting some phase of the old Oriental life in the light of modernism.

Yamazaki Chōun had three excellent pieces: a *Kwannon* carved in sandalwood, and *At Leisure*, a boy on a buffalo left to roam at its will, and *Hashibe*, a potter rubbing his perspiring face against his naked shoulder, suggesting thereby his soiled hands. Hiragushi Denchu's *After the Ox* possessed some excellent qualities, and good technique was shown in Yonehara Unkai's *Gold Dust* and Furuzawa Kugyo's *Fudo*. The inner feelings were well expressed in *Tranquillity* by Yoshida Hakurei. As a group subject, there was *A Corner of the Pasture* by Mori Hōsei, who also exhibited the *Tiger* here reproduced.

Another interesting group was that of Shimomura Kiyotoki (Seiji), bearing the title *Koketsu* (Noble Purity) and illustrating a story of a Chinese sage named Kyoyu. He was respected and loved so much by his people that one day he was approached by a person who tried to induce him to take the throne. The philosopher thought nothing

was so vile and mean as such a suggestion and went to the hills to wash his polluted ears with clean water from a waterfall. The story goes that while he was doing so there came along a farmer to water his ox, but upon learning what the sage was about, he muttered, "I will not allow my precious ox to drink such impure water," and he led the reluctant creature away.

Extremely interesting also in execution was Naito Shin's *A Butcher's Knife*, a man brandishing a large knife over a little chicken in illustration of a passage in the Chinese classics where it says, "What need to employ an engine to crack a nut?" Other works of interest were a *Goat* by Tagima Ikka and Ishimoto Gyokai's *At Dusk*. HARADA JIRO.

ART SCHOOL NOTES.

LONDON.—When the Birkbeck School of Art ceased to exist at the close of last session efforts were made to induce the Corporation of London to revive it, but the negotiations proved abortive. The many hundreds of old students who owe their training to the Birkbeck School will, however, be glad to learn that though it has ceased as a name, its traditions are to be carried on in a new school which has just been started at 21 Queen Square, Bloomsbury, under the direction



"TIGER"

WOOD SCULPTURE BY MORI HOSEI



"HASHIBE, A POTTER"
WOOD SCULPTURE BY YAMAZUKI CHŌUN
(See *Tokyo Studio-Talk*, p. 83)

of Mr. A. W. Mason, who was for many years headmaster of the Birkbeck School. The new school will be known as "The Queen Square School of Painting and Fine Art," and is near the British Museum. It will be open on Mondays, Wednesdays and Fridays, morning and evening, and on Saturday morning. Mr. Seymour Lucas, R.A., and Mrs. Lucas have shown their interest in the new school by consenting to act as Visitors.

The following lectures are to be given at the Central School of Arts and Crafts, Southampton Row, on Wednesday evenings at 8: Mr. E. F. Strange, R.E., "Design in the making of the Printed Book and Book Illustration" (February 25, March 4, 11), and "Japanese Process of Colour Printing" (March 18); Prof. T. W. Arnold, "Persian Illuminations" (March 25); Mr. E. B. Havell, "Indian Paintings and Illuminations" (April 1 and 8); Mr. A. M. Hind, "Woodcuts and Woodcutting" (April 22), and "Etching and Engraving in the Decoration of Books" (April 29).

REVIEWS AND NOTICES.

Francesco Goya. By HUGH STOKES. (London: Herbert Jenkins.) 10s. 6d. net.—Goya, almost the most vital personality of modern art, has been strangely neglected by biographers, perhaps because the task of writing the lives of painters generally falls to critics who are more interested in art than in life and are rather indifferent to the personality of an artist, though it may be of great significance. Without even mentioning his art, the life of Goya would be immensely interesting; his temperament in any case would reward analysis; and his art itself is so strongly personal that it leaves no opportunity for the "dry-as-dust" method. Mr Hugh Stokes does not allow the critical side of his book to suffer because the attractiveness of the human value of his subject's life appeals to him. With considerable success he adopts the only method in such a case, of regarding the art primarily as the mirror of the artist's personality. The subjectiveness of all great modern painting is foreshadowed in the art of Goya. Mr. Stokes skilfully keeps the figure of the master in relation to his time. Imagination made Goya's realism rival life itself. "Born in mediævalism, educated amidst the classic revival, he was a Romantic before the leaders of that group were born." In an admirable monograph on Goya written a few years ago, Mr. William Rothenstein happily compared him with Balzac, in that the characters depicted on his canvas seem themselves in possession of genius. It is impossible to estimate Goya unless we take into account his possession of a fervour absolutely modern, in contrast with the artistic repose of his time. We are sure that Mr. Stokes would not wish us to hail his book as a final one on the painter, but it most effectually brings our information about him up to date, while preserving the legend of his rare individuality. The book is excellently illustrated by forty-eight full-page illustrations.

Painting in the Far East. By LAURENCE BINYON. Second edition, revised throughout. (London: Edw. Arnold. 21s. net.—Little by little our knowledge of the progress of pictorial art in the Far East during the ages of antiquity is being enlarged, and the more we know of it the more interesting its study becomes. In regard to Japanese painting the material available for studying the early and intermediate stages is comparatively abundant, though there is reason to believe that the ancient temples and monasteries contain a rich fund of art treasures about which little is

Reviews and Notices

known except to a favoured few. But of the earliest stages of Chinese painting, reaching back to a far more remote antiquity than Japanese painting, our knowledge is based almost entirely on tradition. The number of still extant originals which can be definitely assigned to a date anterior to the T'ang dynasty is very small, and of these only two or three at most have found their way to the West, one being the remarkable scroll painting in the British Museum attributed to Ku K'ai-chih, who flourished in the fourth century A.D. This painting, of which a complete facsimile reproduction has been published by the Museum authorities, has been closely investigated by scholars since the first edition of Mr. Binyon's book made its appearance, and in the new revised edition he therefore devotes special attention to it when dealing with Chinese painting prior to the T'ang dynasty. In regard to this dynasty a very important source of information has become available in the interval as a result of the wonderful discoveries made by Sir Aurel Stein and M. Pelliot in Chinese Turkestan. The paintings recovered from the Cave-temple at the "Halls of Thousand Buddhas" after nearly a thousand years of seclusion include some which are supposed to be of great antiquity, but a considerable number are definitely assigned to the T'ang period (618-905)—the period of China's "greatest poetry and of her grandest and most vigorous, if not, perhaps, her most perfect art." In these paintings Buddhist ideas are paramount, but the T'ang was also a period when landscape was favoured, and two exceedingly interesting examples are included among the illustrations. In dealing with this and subsequent periods in his revised edition, Mr. Binyon has consulted other important sources of information, such as the fine collection sent over by the Japanese Government to the Japan-British Exhibition, the Boston Museum Collection and that of Mr. Freer at Detroit, and the valuable series of reproductions of ancient masterpieces of Chinese and Japanese painting published by the "Kokka," the Shimbi Taikwan, etc., in Japan. The aim and scope of the book may best be stated in the author's own words: "My chief concern," he says, "has been, not to discuss questions of authorship or archæology, but to inquire what æsthetic value and significance these Eastern paintings possess for us in the West. Therefore in each period I have chosen a few typical masters who concentrate in their work the predominant ideals of their time rather than bewilder the reader with lists of unfamiliar names." It is indeed an illuminating survey of an intensely

interesting field of study that he here presents to students of Eastern art, who will be grateful for the thought and care he has bestowed on it. The illustrations have been selected with admirable discretion.

Robert and Andrew Foulis and the Glasgow Press. With some account of the Glasgow Academy of Fine Arts. By DAVID MURRAY, M.A., LL.D. (Glasgow: Jas. Maclehose & Sons.) 10s. 6d. net.—This interesting account of the life of the brothers, Robert and Andrew Foulis, was prepared by the author over twenty-five years ago, but owing to a variety of circumstances its publication has been thus long delayed. The brothers started their career as book-dealers in days when the business was largely carried on by means of auctions; in close touch with the University they became in due course the accredited University booksellers. Soon they became publishers, and the next step was the starting of their own press. The history of all this and of the founding by Robert Foulis, an enthusiastic lover of art, of the Glasgow Academy of Fine Arts, and the story of that excellent but ill-starred venture is all set forth most interestingly in this volume.

First Steps in Collecting. By GRACE M. VALLOIS (London: T. Werner Laurie.) 6s. net.—In this book the author has provided a useful companion volume to her work on the "Antiques and Curios in our Homes" which appeared some time ago. The very wide scope of this book naturally precludes anything in the nature of an exhaustive study of the different subjects and as almost all branches are dealt with it is only to be expected that some receive rather scant notice. The frank admission of its mission as a primer, however, disarms criticism on this score, and as the pages are filled with a variety of useful hints and suggestions as well as much matter descriptive of works of different periods, illustrated by more than sixty reproductions from photographs of old furniture, ceramic and glass ware and other objects and curios, the book should prove decidedly helpful to those who are taking their first steps in collecting.

We have received from Messrs. A. and C. Black a copy of the new issue of that indispensable storehouse of contemporary biography, *Who's Who* (15s. net), and with it a copy of the companion handbooks, *Who's Who Year Book* and *Writers' and Artists' Year Book* (each 1s. net.). *The Englishwoman's Year Book and Directory* for 1914 (2s. 6d. net) adds some new features to its extensive fund of useful information.

The Lay Figure

THE LAY FIGURE: ON THE INCIDENCE OF TAXATION.

"HAS it ever struck you what an intimate connection there is between national expenditure and the well-being of art?" asked the Art Critic. "Have you ever realised, I mean, how much taxation in its various forms affects the prosperity of the artist and controls his opportunities?"

"I realise that it makes some very serious deductions from his earnings," returned the Young Artist; "and that it takes out of his pocket a great deal more than he is ever able to spare. Is that what you mean?"

"Not quite," replied the Critic. "Of course the artist, like every other professional man, has to pay to the State a proportion of his earnings, and I have no doubt he wishes that he were exempt—that is just human nature. But what I really mean is that when the taxation of a country is heavy the artist has not only to pay the tax upon his earnings but finds that these earnings are actually diminished as well."

"He gets it both ways, in fact," laughed the Man with the Red Tie. "Well, these are the blessings of civilisation, so he ought not to complain."

"But he has every justification for complaint if he finds that he is paying twice over," cried the Young Painter. "Under such conditions he suffers unfairly and he ought to protest against unjust treatment."

"What is the good of protesting against things you cannot alter?" asked the Man with the Red Tie. "When you are 'up against' something you cannot change you can do nothing but grin and bear it."

"Against something you cannot alter! Yes, in that case protest is wasted," agreed the Critic. "But is the position about which I am talking so immutable? Is this reckless national expenditure, with the consequent weight of taxation, so absolutely necessary?"

"I suppose so, or the country would not put up with it," sighed the Young Painter. "All modern nations are rushing into expensive legislative experiments, and so the taxes keep on going up to meet the outlay."

"And as the taxes go up the amount of spare cash available for the encouragement of art gets less and less," said the Man with the Red Tie. "That is how things work out."

"Just so," replied the Critic. "That is precisely how things work out. Unfortunately, most people

regard art as a luxury, and when they are hard hit by increases in taxation they fix upon it as the very first of their luxuries to be cut off. If you cannot get them to believe that art is one of the chief necessities of life—one worth making sacrifices for in other directions—you must try to relieve them of some of the burden of taxation and so benefit the artist indirectly."

"A pleasant dream, indeed," exclaimed the Young Painter. "Is the stuff that dreams are made of going to be a force in the political world?"

"That is a matter for the community to decide," declared the Critic. "In all civilised countries the last word in questions of expenditure is with the people, and if they insist upon reductions in taxation those reductions will have to be made sooner or later. Surely the number of art workers and art lovers is large enough, if they would only pull together, to exercise an appreciable influence over the views of the community."

"Even if we take that for granted," argued the Young Painter, "I do not see how, with things as they are, you are going to reduce the national expenditure. In what direction can you effect economies?"

"Well, take one thing," returned the Critic; "look at the enormous sums that are lavished upon what is called education, a great deal of which consists in teaching unnecessary things to hundreds of thousands of children on the chance that one in ten thousand may prove to be a genius. What is the use of cramming all the rest with stuff which they have to be coerced into learning and which they forget within a few months after leaving school? Look at the multiplication of non-productive governmental agencies with their increasing hordes of well-paid officials who are assured of a comfortable subsistence for the rest of their days. There is hardly any section of the national administration in which economies would be impossible, if only the interests of the country were properly considered."

"And if as a result of these economies taxation were reduced, do you think art would benefit?" asked the Man with the Red Tie.

"Certainly I do," replied the Critic. "If people generally were relieved of some of the burden now laid upon them there would be much more money available for the encouragement of art, and artists would not be crushed, as they are now, by their own taxes and those of other people as well. And do not forget that an increase in artistic production means a great addition to the assets of the nation."

THE LAY FIGURE.

Allen Tucker: A Painter with a Fresh Vision



ICE STORM

BY ALLEN TUCKER

A LLEN TUCKER: A PAINTER WITH
A FRESH VISION
BY FORBES WATSON

It is truer of painting than of any other art that the tiresome always has prestige in the eyes of pedants and, conversely, that pedants are the last to discover that which is not tiresome. Allen Tucker is just the type of painter which pedants do not like, one reason being that, fortunately, his art lacks the precision of the foot-rule and the map. His painting is equally lacking in the platitudes which pedantry constantly confounds with traditional principles, and of the veneer of tradition it is most delightfully free. He is frankly modern, looking at life, at people, and at nature with a fearlessness that is splendid.

It is significant how sympathetically that conception of painting which the vague term of Impressionism suggests as well as another, has been

felt by sensitive American painters, and how individually the impetus given by Impressionism has been developed by such men as Twachtman, Weir, Hassam, Lawson, Glackens and finally Allen Tucker. The two painters who appear most obviously to have affected the work of Allen Tucker are Monet and Van Gogh. In a general way he received his palette from Monet, that is, the high-keyed palette evolved, more or less scientifically, to interpret the colours of a sunlit out-of-doors. But Tucker owes to Monet no more than his first impulse toward his present style.

Nor does he owe to Van Gogh more than the encouragement which he may have received from his work to follow the instinct of a nature, at once passionate and sensitive, to paint directly. The obvious traits of Van Gogh he has seldom touched upon, and the intense Dutchman's extravagances he has never approached, being moved more by the breathing, living rhythm of Van Gogh's work at its best than by the methods of it. From Van

Allen Tucker: A Painter with a Fresh Vision

Gogh too, he may have gained the confidence necessary to express his own untrammelled vision. Being cultivated, both in his appreciation of Oriental and Occidental art, Tucker is not given to unreasoning acceptance of all painting that is trade-marked: modern. He has no affiliations with the large body of ignorant acrobats whose sole desire is to make a sensation, meanwhile escaping the immense difficulties of serious painting.

Keenly susceptible to modern tendencies, and painting in a modern manner, he records the impressions of a high-strung, susceptible nature, whose emotions are guided by the subtlest intellect and by a distinguished sense of choice. When a picture is painted in a manner evolved in our own epoch, it is called modern because that is the easiest and most obvious thing to call it, but the work of Allen Tucker is modern in the deeper sense in which all vital art of to-day is modern. Whatever the fashion suggested by a painter's style his true modernity depends on how acutely he responds to the life of his day.

It is several years now since I saw the first "one-man" exhibition of Allen Tucker's work. Since then I have seen two other such exhibitions as well as a number of smaller and larger general exhibitions in which his paintings took part, but it was at the International Exhibition held in New York last year by the Association of American Painters and Sculptors (of which Mr. Tucker is a member), and at the Salon in Paris last spring, that certain characteristics of his work first became clearly apparent.

In the first place, there was evidence of artistic growth, an increasing range in colour, a more robust grasp of form and absolutely no sense of repetition, no feeling that the artist's ideas had set in a mould. And in the second place, it became evident that here was one of the exceptional modern painters, inspired by the

creative instinct of our own time, mentally alive to its realities.

Ice Storm, reproduced herewith, is but one of the beautiful landscapes, brilliant in key and delicate in colour, which proves that for this artist painting is a living language, not a dead form, that it is an expression of life, that fashions of painting may come and go, but certain laws remain, one of which is that the painter must finally express himself with complete absorption in his idea, and with complete unconsciousness of his means—an unconsciousness won only by patient and thorough study.

It is the landscapes by Allen Tucker that most successfully indicate his attainments. At their best they are fresh, high-keyed, fervent and direct; and in colour they are most distinguished. At their worst they fail honestly, as only the painter can who refuses ever to dodge a problem. A painter who never dodges a problem is one that cannot fail to repay close study.



IVORY AND BLUE

BY ALLEN TUCKER

With regard to Mr. Tucker's landscapes the combination of honest outlook with a capacity for the subtlest mental processes is entirely felicitous. In these landscapes the sunlight quivers, they communicate a sense of joy; a feeling of passionate absorption in the beauty of the world pervades them. They are the living creation of the life in nature and of the spirit which perceives it.

But it is Mr. Tucker's portraits that perhaps most clearly illustrate both his strongest and his weakest points. A reproduction of a portrait in which the colour pattern plays an important part, is unsatisfactory, but the accompanying reproduction of Mr. Tucker's portrait, *Ivory and Blue*, is illuminating even in black and white. The drawing has not the freedom of the drawing in the landscapes, the colour of the flesh is slightly cold, but the psychology is intensely vivid and truly revealing.

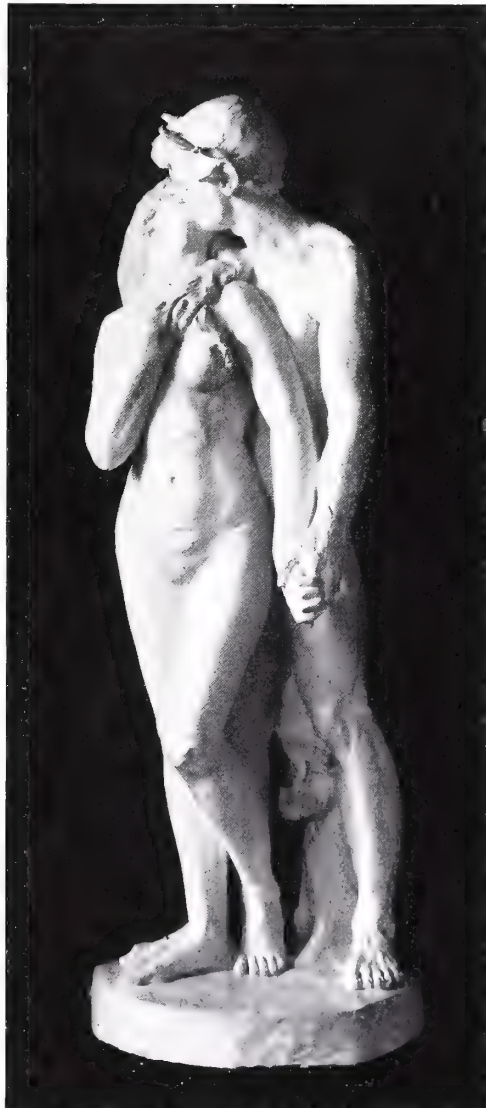
There is something positively ingenuous in the way in which the more obvious appeal of the subject has been ignored. Think of that subject in the hands of, let us say a colonel or even a major-general in the army of Sargent imitators. What opportunities it offers for feats of surface cleverness! From the point of view of fluency and complete mastery of grammar, the portrait is imperfect, but from the point of view of design and psychology it is a rare work.

We are not used to such serious portraiture and to a complete immolation of what is called flattery; for the average portrait painter has to sell himself so often before he can "get on" that by the time he arrives, he has lost the power of honest vision. Our taste in portraits has become so hopelessly corrupt that serious portraits are seldom wanted.

Mr. Tucker's are not portraits in the conventional sense, since the centre of interest is not directed at the head by any artificial means. He composes his portraits with great care, considering the placing of the sitter and the relation of each object in the picture to the design of the whole, and he succeeds in producing the effect of the entire subject, accessories as well as head, being bathed and saturated with light. These portraits are richly original with an honesty as pure as that of a child. They are none the less painted with plenty of hard-won knowledge and a rare discrimination. They breathe a finer atmosphere than that of a regulation portrait-maker. I would rather have one than a hundred of the cleverest works of all the Sargent imitators.

SIGURD NEANDROSS BY CHARLES DE KAY

A SCULPTOR with a name that sounds half Scandinavian, half Greek, is nevertheless an American. He was born of Norwegian parents who came to America just in time to have their son greet the light of day—if not exactly upon the soil of the new world, yet upon the Pacific Ocean, off the shores of California! The question might be asked whether this birth on the ocean wave should give Mr. Sigurd Neandross the right to call himself an Oriental or claim that he alone is an original modern Viking, more at home on the salt flood than on mother earth. He seems to have settled the matter by passing most of his



THE KISS

BY SIGURD NEANDROSS

Sigurd Neandross



THE EGYPTIAN WIDOW

BY SIGURD NEANDROSS

life in the United States, with the exception of certain years in Denmark. Given his nativity on the ocean and his Scandinavian ancestry, it is not strange that one of his earliest works should be a figure at Copenhagen called *The Sound of the Sea*, a female figure leaning over a harp, as if listening to the reverberation of the wind in the strings.

The rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the sea-maid's music.

Neandross did not fashion for the monument at Copenhagen that mermaid of Shakespeare's lines, but a Muse of the Sea with swirling draperies, seated, absorbed in the evolution of music that recalls the whispering of wind through the rigging, the low booming of waves on the strand. Just the opposite of those statuaries who furnish commercial builders with the wares they call for, he belongs to that rarer kind of sculptor who makes one think. His works do not reveal all they have to say at once, but ask you to come again and use your imagination. In other words, he is a sculp-

tor with temperament who goes his own way, endeavoring to express lovely and innocent and poetic feelings to the best of his ability through his chosen art.

He does not look about him to see what happens to be the last cry in sculpture and hasten to copy the master who occupies for the time being the front seat in popular favour. He works out his own salvation with such gifts as he may command, perfectly willing that others should take their path along other lines than his.

The Kiss may be found among the works of various sculptors—delicate and sportive under the chisel of Canova, coarse and animal in the clay of Auguste Rodin. When this young sculptor attempts the well-worn subject, we find him neither sportive nor sensual, but naturally able to express in a clean and passionate way the embrace of two persons for whom love is something higher than the senses. The youth, a winner in some contest, if we mark rightly the olive crown he wears, is too much overcome by his love to smile or gesticulate, whilst as to speech, that is drowned by feeling.

The two embody very chastely what Byron expresses in the line:

A long, long kiss, a kiss of youth and love.

The contrast between the muscular form of the winner of the wreath and the suave modulations of the girl's figure; the difference between the action, just suspended, in the youth overtaking the maid, and the complete rest of the latter, as she surrenders herself to his eager hands, are told with delicate reticence. The group belongs to the same kind of sentiment we find in *Mother and Child*, an early work by Neandross which was exhibited in Germany and bought for the art museum in Krefeld. It has the quality of simple sweetness we associate with some of the paintings and sculpture of the Italian Renaissance.

If these sculptures of the affections present an engaging view of the happiness of life, others by the same artist offer with gentle insistence the cup of sorrow. Living with wife and a sheaf of blooming children in a house built with his own hands in the woods along the eastern slope of the Palisades, he can realize unhappiness in others. Happy, both as a husband and a father, he imagines the feelings of her who has lost her partner, and expresses them by way of Egypt in *The Egyptian Widow*.

Against the immovable curves of the box, shaped like a seated man, in which the mummy of the departed sits enshrined, he contrasts the living curves of the widowed mother, as she kneels in Oriental fashion with the back of the feet flat on the ground, and, clutching her head in both hands, leans forward against the painted shrine.

Observe the sense of composition in these two groups. Note the restraint in the expression of passionate love and hopeless sorrow in the several pieces, and consider whether in regard to this particular sculptor we are not up to our old tricks—neglecting to avail ourselves of talents in sculpture when they are to be had—only virtuously to regret their absence when no longer available! Artists with imaginative, sensitive minds are so few that they stand out against a drab-colored background.

In America we have many good sculptors of both sexes, but for the most part they do not shine on the side of imagination. The public does not demand of them much beyond portraits, or else certain accepted forms, religious or patriotic, such as angels and "boys in blue." The consequence is that where little is asked less is given. Sculpture is starved in the house of her friends. If an artist possesses an imagination he must work alone, and without the pressure from some ad-

mirer or amateur who is interested in his work and pushes him on. There is a demand for sportive, whimsical statuary, and this crowds the exhibitions; since artists are always forthcoming who have the requisite fancy to hit off the humour of the day with more or less delicacy and supply the call for fountains and ash-trays designed in lighter vein.

Now and then, however, one comes across a sculptor who is hardy enough to exist under the complicated discouragements thrown by the public on thoughtful work. To him, of course, existence is only possible at the loss of long hours filled with humdrum labour; he is lucky indeed if he have the strength of mind and body to pursue his own higher themes between whiles. Such an artist is Sigurd Neandross, who lives his life with wife and children in a house of concrete and timber which he has built with his own hands in the woods near Ridgefield, New Jersey.

WHAT TALE DOES THIS TAPESTRY TELL?

AN ILLUSTRATED article appeared in our January number, under the above heading, by Charles de Kay, in which the writer traced the subject to an Arturian legend. To Mr. Lewis, president of the Pennsylvania Academy of the Fine Arts, this tapestry tells quite a different tale:

"I read with much interest the article by Charles de Kay in your valuable publication, entitled 'What Tale Does this Tapestry Tell?' and write to answer it. The tapestry in question is beautifully reproduced, facing page clxi of Volume LI of THE INTERNATIONAL STUDIO.

"The tale it tells is unmistakable, and is recorded in II Samuel, Chapter XI, wherein it is said that 'David walked upon the roof of the King's house; and from the roof he saw a woman washing herself, and the woman was very beautiful to look upon. And David sent a messenger after the woman. And one said, is not this Bath-sheba the daughter of Eliam, the wife of Uriah, the Hittite?'

"Almost all medieval pictures portray sacred scenes. The woman washing at the fountain is Bathsheba. The youthful, vigorous man, as Mr. de Kay describes, is not a lover seizing a pretext to approach his love, but is the messenger of King David, who is shown in the upper balcony to the right, watching the effect of his messenger's visit.

"The unconventional manner in which the scene is represented is probably due to the fact that the chief figures are portraits. Hence Bathsheba is robed, but there is nothing at all in the Bible to justify the commonly accepted idea that Bathsheba was otherwise than robed when King David looked upon her."

Mr. George Leland Hunter has also a similar charge to make, supported by a picture with inwoven legend which will appear later. It will be interesting to note what stand Mr. de Kay will make against his opponents.

Alexander Grinager



BOYS BATHING

BY A. GRINAGER

ALEXANDER GRINAGER: AN APPRECIATION

THERE are artists whose fame is spread abroad on every occasion and who, willy-nilly, are ever before the footlights; and there are artists, too, possessed of a little private trumpet which seldom reposes in its case; there are still other artists who, like the violet 'neath a mossy stone, exude their fragrance in artistic solitude—of such is Alexander Grinager, a native of Minnesota, and owing to excessive modesty practically unknown. Yet he is doing splendid work. He has spent many winters studying in Copenhagen and his summers in wandering through Jotund Fjelderne, the Wild Mountains, with Grieg and Sinding as his comrades. The impression they received, in the case of Grieg and Sinding, found expression in music, while Grinager records them upon canvas.

The out-of-door feeling is very marked in all his compositions and his two great qualities are an admirable rendering of sunlight and a capable handling of running streams. His *Boys Bathing* and *Auvers sur Oise* are bathed in sunlight. The former picture was hung in the Academy, but owing to being skied was only seen by few, and then to disadvantage.

Mr. Grinager has exquisite feeling for every change, however subtle, between sunrise and sunset, and shows fine sentiment when painting the

close of day, caressed by soft gold and opal light. He paints broadly or smoothly, to suit his subject, and the picture we reproduce representing one of his sons, shows the reverence he bears to the old



A SON OF MINE

BY A. GRINAGER

Alexander Grinager



BRONX RIVER

BY A. GRINAGER

masters, in that he can attune himself to their best traditions, without slavish imitations. Another of his boys he has painted with the sun streaming through the window and creating mystic patchwork upon floor, chair and youngster, reminiscent of Vermeer, but carried out in a truly modern spirit.

He loves to paint dark cathedral interiors, with the light stealing in from door or window and lighting up some nook or corner. In looking at his paintings we recall unconsciously a line of Whitman:

"The true poets are not followers of beauty, but the august masters of beauty."

His painting, *The Brook*, is a fine out-of-door study, full of chilly atmosphere, that difficult substance to paint, frozen snow, has been skillfully handled, and the brook reveals dangerous depths to any boys foolhardy enough to make it a thoroughfare. What a contrast this canvas presents with his *Boys Bath-*

ing, where all is warmth and sunshine. *Bronx River* is a good example of his intimate knowledge of moving water. The stream eddies past the rocks in a rhythmic rush to the bend, which is suffused with light.

W. H. N.



THE BROOK

BY A. GRINAGER

Portrait Painters



AUVERS SUR OISE

BY A. GRINAGER

PORTRAIT PAINTERS

DURING the first half of February the National Association of Portrait Painters held their third annual exhibition in the large gallery of Messrs. Knoedler & Co., and can look back upon well-deserved success, auguring well for the future of this young but powerful organization.

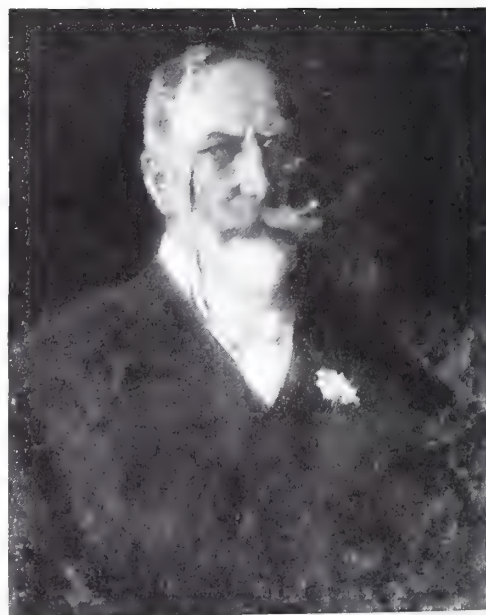
The impression received from the first glance round the gallery was at once favorable, from the fact that there was so much variety and a much needed departure from stilted and standardized methods, so often in evidence with what is styled an academic portrait. Twenty-six portraits in all were shown, out of which fully twenty were meritorious, and several even outranked the Sargent. It was interesting to see the study of an old man, by Charles Dana Gibson, who makes his debut in this branch of art with *éclat*. One of the best things was William M. Chase's self-portrait. Cecilia Beaux showed a seated figure of an old lady in white satin. A dignified rendering of Mr. Alexander Humphries, by John W. Alexander; a charming little miss, all smiles and ringlets, by Johansen; Lockman's splendid portrait group and Crawford's half-figure profile contributed largely to the success of the exhibition. A comic note was afforded by the contrast between such a subject as Luk's austere priest and Henri's queer little *Guide to Croaghan*.

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All who know Mr. Charles Knoedler were struck by the life-size painting of him, side figure in riding costume, by Victor D. Hecht, a speaking likeness of much character. Johansen's little girl found an agreeable pendant in smiling Master Weld Morgan, by M. Jean McLane, who has since received fine recognition at the Pennsylvania Academy along with Robert Henri.

This Association is striving to show their exhibitions in as many towns as possible. During 1912 and 1913 they exhibited at points so far apart as Chicago, Cincinnati, St. Louis and St. Paul, while this year they will show at the Carnegie

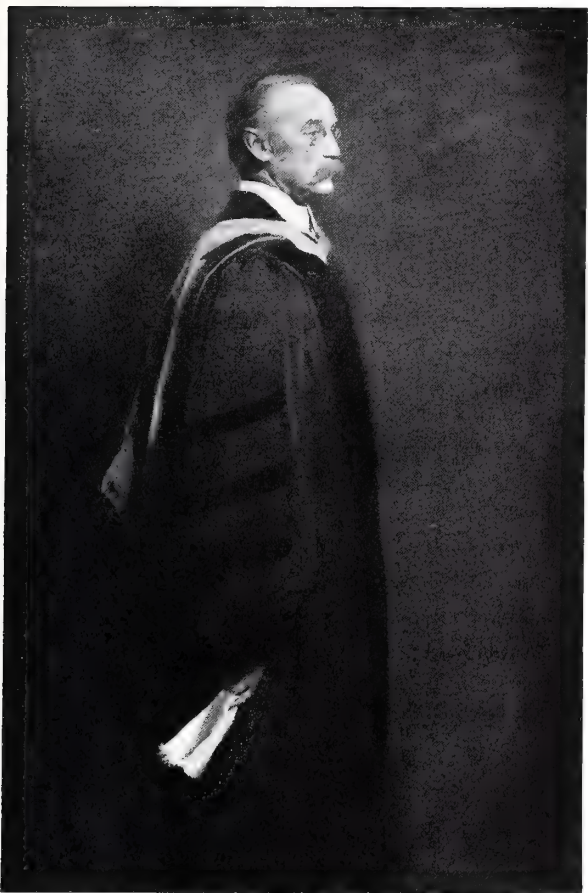
Institute at Pittsburg and at Washington, D. C., their object being to give as many people as possible an opportunity to see the work of America's representative portrait painters. They intend penetrating to the Pacific Coast, after finishing the Middle West. Great credit is due to the enthusiasm and energy of Earl Stetson Crawford, who organized this Association three years ago, and who has been the life and soul of it since. W. H. N.



PORTRAIT

BY WM. M. CHASE

Two Etchings by Katharine Merrill



PORTRAIT OF ALEXANDER HUMPHRIES, ESQ.

BY JOHN W. ALEXANDER



PORTRAIT

BY FRANK W. BENSON

TWO ETCHINGS BY KATHARINE MERRILL

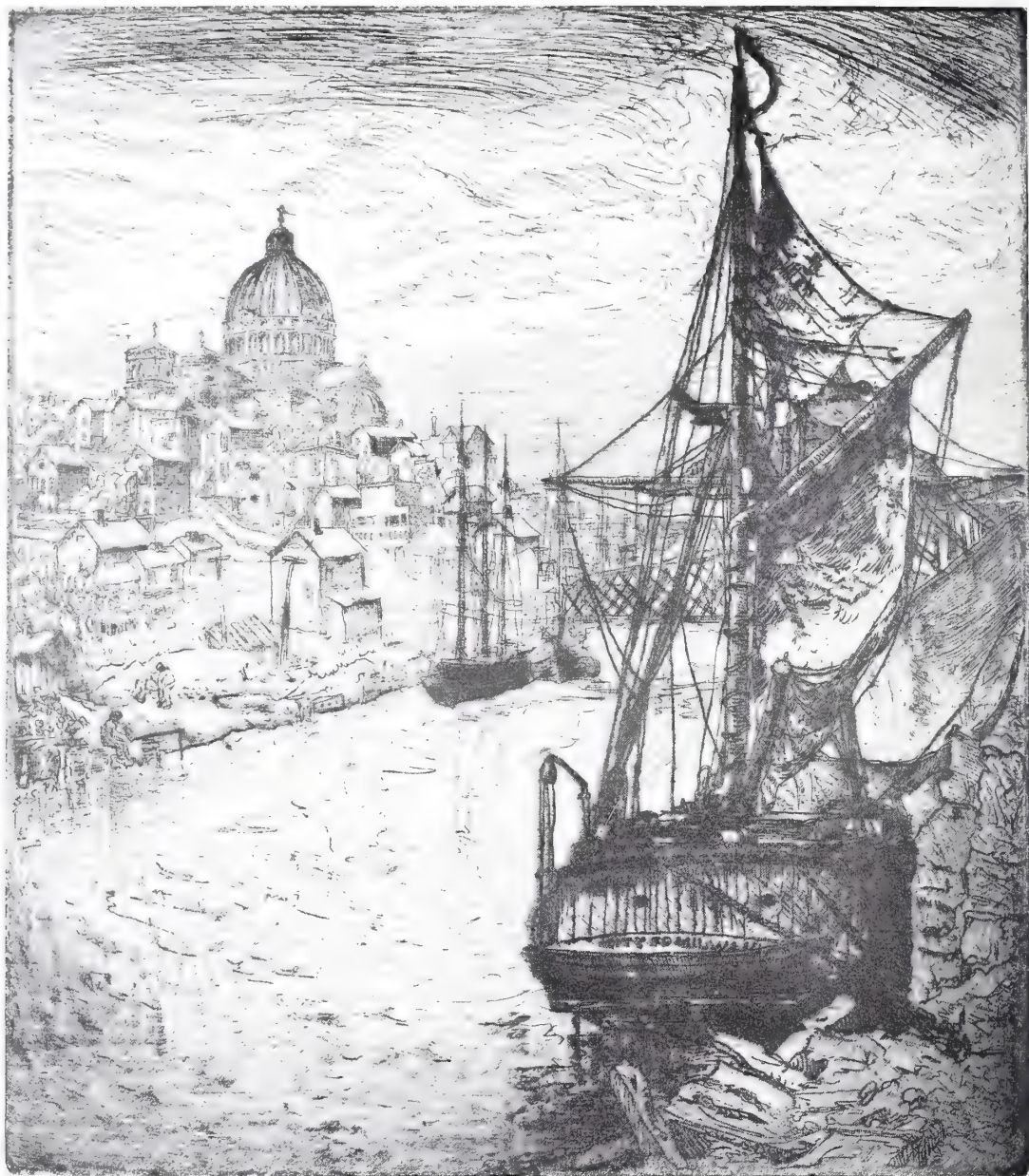
WHEN the Society of American Etchers held their first New York Exhibition a year ago in the gallery of the Salmagundi Club, much attention was paid to the young artist who etched the path of the Civil War. Daughter of a veteran, Katharine Merrill found it no difficult matter to feel enthusiasm at Gettysburg, and so strongly did this battlefield obsess her that an etching trip was at once set on foot, resulting in the series of plates exhibited. General Meade's headquarters, a little whitewashed cottage surrounded by iris, illustrated Gettysburg; the tiny village of Sharpsburg on the slopes of the Potomac yielded the Antietam plate. Burnside Bridge and Harper's Ferry were further landmarks to be utilized before encountering jiggers and midges in the trenches of Vicksburg. Finally, Chattanooga, with Lookout Mountain and Missionary Ridge fell to Miss Merrill's needle, and the series was complete. This young artist, however, is not resting upon her Civil War laurels, and the next two pages show two large plates which she has just completed, the dimensions of the Milwaukee plate being $15\frac{3}{4}$ by $13\frac{3}{4}$, and the Chicago one 18 by $10\frac{1}{2}$ inches. These plates have a great deal more than mere size to recommend them. There is richness and quality of line, along with individuality. Katharine Merrill's work will be on view this year at the Brown-Robertson galleries.



Loaned by Countess Santa Eulalia

PORTRAIT

BY EARL STETSON CRAWFORD



ST. JOSEPHAT'S POLISH CATHEDRAL, MILWAUKEE
ETCHING BY KATHARINE MERRILL



WHERE ART AND COMMERCE MEET, CHICAGO
ETCHING BY KATHARINE MERRILL



PORTRAIT OF MRS. JOHN BARRYMORE
BY JAMES MONTGOMERY FLAGG

In the Galleries



Courtesy of Mr. Victor G. Fischer
A CASSONE

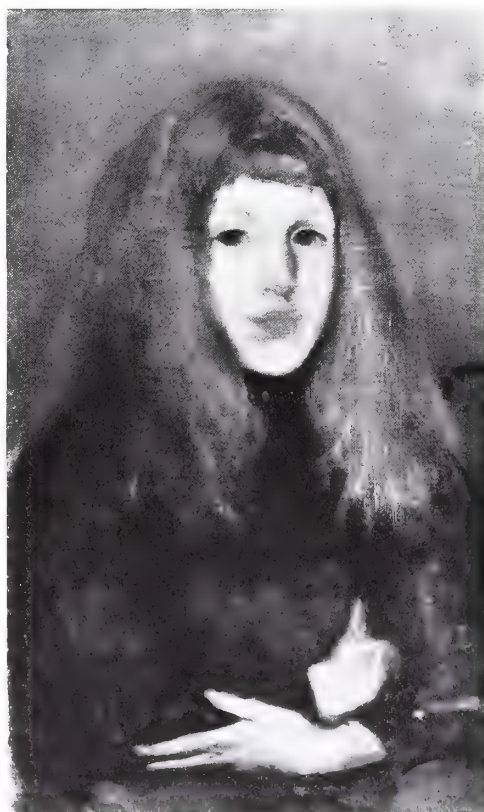
BY PESELLO

IN THE GALLERIES

EXHIBITIONS large and small, worth while and negligible, have held sway throughout February in undiminished frequency; most important, of course, the Winter Exhibition of the National Academy of Design. Of marked interest has been the dainty exhibition of Fragonards, held under the auspices of Messrs. Gimpel & Wildenstein, the proceeds being devoted to charity. Never before has one seen this great pupil of Boucher to such advantage. Furthermore, the twenty-ninth annual exhibition of the Architectural League of New York; Third Annual Exhibition of the Portrait Painters' Association; Muhammedan miniatures and manuscripts at the Berlin Photographic Company and, last but not least, the Meunier Exhibition at Columbia University. Paintings and sculpture by this Phidias of the Black Country, as he was aptly christened, were on view, officially and excellently catalogued by Mr. Christian Brinton, from January 28 to February 15. Ten life-size works in plaster, seventy-seven figures in bronze, besides numerous oils, water-colours and pastels, formed a magnificent epic of industrialism. New Yorkers and visitors showed their appreciation by thronging the galleries. This extraordinary collection, now in Chicago Art Museum, will be seen later in the Museums of Detroit and St. Louis. The Avery Library generously tendered by Mr. Avery and President and Mrs. Nicholas Murray Butler, was an ideal stage for the display.

Fauvism has been rampant. Many people sup-

posed erroneously that the much-talked-of Armory Show was the beginning and end of the Post-Impressionists here. Far from this being the case there have been ultra-modern displays at the



Courtesy of Hackley Art Gallery, Muskegon, Michigan

STUDY IN ROSE AND BROWN

BY WHISTLER

In the Galleries

MacDowell Club, the National Arts Club, the Montross Galleries and, of course, at No. 291. That Mr. Montross should have admitted Die Wilden caused some surprise, but in a somewhat apologetic statement Mr. Montross explains that he prefers to be on the right side of the door, in which sentiment he is very much like the rest of us. At all events, he has given every one a great treat. Most interesting were the landscapes and portrait by Allen Tucker; the three charming symphonies by Henry Fitch Taylor; Walter Pach's *Progressions*, beautiful colour gradations in still life, and Arthur B. Davies' harlequin effects, entitled *The Great Mother*, *Energia* and *Potentia*.

Director Wyer, of the Hackley Art Gallery, is constantly adding masterpieces to the Permanent Collection, some of which have recently been reproduced in this magazine. One of our cuts shows his last purchase, a Whistler, a beautiful study in rose and brown by that master of symphonies.

By the kindness of Mr. Fischer we are able to show in illustration a beautiful cassone, purchased by him in Germany, painted by Genochi Giuliano Pesello (1367-1446), a celebrated cassone painter in Florence. The subject illustrates the arrival of a party before a temple bringing offerings and wedding gifts, probably historic in the family for whom it was painted. The sides of the chest bear the Medici arms, but are later work. This cas-



ETCHING

BY MATHILDE DE CORDOBA

XXXII



ETCHING

BY MATHILDE DE CORDOBA

sone is in beautiful condition and rich in rococo carving at the angles.

M. Marcel Lejeune showed clever work at the galleries of Maison Ad. Braun & Cie. Over sixty decorative subjects in the style of Bakst and Beardsley, but not mimetic, represented his versatile art. There were pen drawings, gouaches, crayons, pastels and sanguines.

An exhibition of contemporary art by a number of the more progressive painters whose work is rarely seen together, has been held in the galleries of the National Arts Club last month, affording the public as well as the artists an opportunity of a comparative survey of certain of the most recent developments in American art. Painters as distinctly different as Maurice Prendergast, Henry Lee McFee, Marion Beckett, Andrew Dasburg, Edward A. Kramer, Kenneth Hayes Miller, Gus Mager, Katharine N. Rhoades, Sidney Dale.

In the Galleries

Shaw, Walkowitz, John Marin, Zulma Steele, Arthur Lee and A. Leon Kroll could be seen side by side.

Three illustrations show the attractive art of Mathilde de Cordoba, who together with Zella de Milhau, will be exhibiting at Goupil's Galleries March 16th to 28th. Mlle. de Cordoba has an international reputation as a drypoint etcher in colour. She etches directly from the sitter on to her plate, and gives a delightful quality to her work, the sense of arrested motion being well expressed. She has etched many celebrities abroad and on these shores, and is at present engaged upon a plate of Jean, daughter of Mr. William Farquahar, in her costume of "Good Fairy." The French government and the Congressional Library buy prints of all her plates. Goupil's publish Mlle. de Milhau's prints and give her a yearly exhibition here, in Paris and in London. In her landscapes she uses soft ground, aquatint and pure line etching, as they best express her aims, and for her colour prints often uses three plates. Her line is musical and her colour harmonious.



ETCHING

BY MATHILDE DE CORDOBA

One of our illustrations shows Robert H. Nisbet's latest canvas, *The Emerald Robe*, which was much noticed at the National Arts Club members' exhibition this winter. Mr. Nisbet has a summer home in Connecticut and finds all the subjects he



THE EMERALD ROBE

BY ROBERT H. NISBET

In the Galleries



ETCHING

BY ZELLA DE MILHAU

needs without travel. An exhibition of his work will be on view at the Arlington Galleries on Madison Avenue from the 16th to the 28th of the current month and should prove attractive.

Our last illustration is *A Dutch Girl*, by Rebekah Rogers, a Western artist

Arnold C. Slade has followed up his successful show at the Philadelphia Art Club by still more success at Boston and Grand Rapids. He has now the distinction of inaugurating the opening of a fine art gallery in Springfield, Ill., with a display of fifty canvases. This newest of art galleries is a magnificent and historic residence recently gifted to the town.

F. L. Stoddard has lately concluded an exhibition of his work at the Powell Galleries. Some of his canvases are particularly interesting and will be reproduced in a future issue. *On Laurel Hill* is a fine bit of colour and composition. Three white-clad maidens are descending the slope, picking their way in Indian file, their arms full of the laurel blossom. The design is well conceived, while the light from the hilltop filters through the trees and shrubbery, masses of light and shadow being well balanced.

M. Stephan Bourgeois has just opened a new gallery at 668 Fifth

Avenue, of which more mention will be made in our April number. High-class art, old and new, in attractive surroundings, convinces one that M. Bourgeois has a serious purpose and intends to perform it. The walls have been very tastefully draped, each room in a different tone and scheme. The presence of important canvases by Manet, Monet and Van Gogh, in the latter case his extremely sane *Moulin de la Galette*, marks this opening exhibition as first-class indeed.

The Whistler picture reproduced on page xxxi is said to be the daughter of the blacksmith of Lyme Regis, whose portrait, about the same size as this, is now in the Boston Museum. The picture in the Hackley Art Gallery was included in the Memorial exhibition, London.



A DUTCH GIRL

BY REBEKAH ROGERS

The March **SCRIBNER**

By Richard Harding Davis

¶ **Breaking into the Movies**

How a great picture-play is produced. The way "Soldiers of Fortune" was put on the films at Santiago. Illustrated.

By Howard Crosby Butler

¶ **Sardis and the American Excavations**

The wonderful discoveries in this ancient Lydian city. Illustrated.

By Madame Waddington

¶ **My First Years as a Frenchwoman**

III. M. Waddington as Prime Minister, 1879.

¶ **Tougourt—North Africa and the Desert**

By George E. Woodberry

Pen pictures of the Desert.

¶ **With the Navy**

Three spirited paintings by Henry Reuter dahl, reproduced in colors.

Stories

¶ **The Fête of M'sieur Bob**

By Mary R. S. Andrews

Author of "The Perfect Tribute." A story of the woods.

¶ **The Bravest Son**

By Mary Synon

The story of a hero of the North country.

¶ **Experience**

By Gordon Hall Gerould

A romantic episode in the career of Peter Sanders, retired gambler.

¶ **The Ghost on the Stairs**

By Mrs. W. K. Clifford

¶ **The Stuff That Dreams are Made On**

By Gerald Chittenden

¶ **Cormac O'Brien, Piper**

By Amanda Mathews

An Irish story.

The first article by Theodore Roosevelt on his experiences as "A Hunter-Naturalist in the Brazilian Wilderness" will appear in the April Scribner.

\$3.00 a year

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By **HAMLIN GARLAND**
Author of "Her Mountain Lover," etc.

An idyllic story of the new West, glowing with the love of a girl for the man who needed her care. We board the rumbling old stage-coach and set out, with the young man from the East, over the romantic trail to the plains and forests of Colorado. The stage driver and his lone passenger are soon joined by a girl of impulse, of beauty and much warm-heartedness, which is instantly aroused by the forlorn condition of "the slim young fellow," and all her dormant motherly instincts are stirred.

Illustrated. \$1.20 net.

OUR MR. WRENN

By **SINCLAIR LEWIS**

If you loved a person a great deal and wanted that person to read a certain book because you loved that book, too, what would you say? Is there any word that can make you who read these lines believe in the beauty and loveliness and interestingness of this new writer's book called "Our Mr. Wrenn?" It is a story first of friendship and then of love. It is as unmistakable and certain as the touch of one we love.

Frontispiece. \$1.00 net.

BLUEBEARD

A Musical Fantasy

By **KATE DOUGLAS WIGGIN**

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The third of the series of "Seven Plays for Seven Players," of which "The Servant in the House" and "The Winterfeast" have already been published. The theme is freedom. The story takes place in the smithy of Little Boswell—a village of prejudices, traditions and economic slavery. The grotesque comedy situations in which these villagers find themselves have never been equaled since the author's inimitable Bishop in "The Servant in the House."

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Out of the rich experience of years spent in observing the dynamic power of religion upon modern life, the organizer of the Emmanuel Movement in Boston has written this book filled with inspiration and comfort. It is, he says, "frankly, avowedly and positively Christian," but it is the spirit of Christianity, and not its dogmas, that the writer dwells upon. He has aimed at depicting certain phases of the great drama of man's life in the presence of the infinite.

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(New Edition)

By **E. V. SHEPARD**

A new edition, containing Standard and Nullo Counts, entire new Laws of December, 1913, and Latest Bidding Features, has just been published. Alexander L. Robinson, vice-president, Knickerbocker Whist Club, calls it "the best of all books on Auction Bridge. I doubt if a better one will ever be written. No other writer has ever delved in the principles of the game to an equal extent."

\$1.00 net.

THE COLOURING OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

JULES GUERIN, Director of Colour for the Panama-Pacific International Exposition, has been conducting a series of experimental tests for the purpose of determining the best material and shade of colouring to be used in the banners that are to fly from the hundreds of star-crowned flag poles and from the tops of the exhibition palaces throughout the grounds. The tests have resulted in the selection of wool bunting as the material to be used, and after much experimenting, exposing the colours to the action of the sun and rain, he has at last found a satisfactory set of colours that will blend with the soft colour scheme of the entire exposition and will not fade when exposed to the weather.

The colours chosen for the banners are three in number—an Oriental blue, an orange and a dull terra cotta red, all in pastel shades. No detail has been overlooked in carrying out the colour scheme of the Exposition. Nothing has been left to chance or to the individual taste of those in charge of the decoration of the various buildings in so far as the general colour effect is concerned. There will be no clash of colour. While each court and exhibition palace will be the work of a different artist and will have a different treatment, yet all must conform to the general colour scheme that has been planned by Mr. Jules Guerin, who has a wide reputation in this branch of art.

Not only has the decorative colouring of the courts and exhibition palaces been made to harmonize with the soft grayish cream of the stucco walls of the buildings, an imitation of the Travertine marble of Rome, but the roofs of the structures and even the roadways between are to be of a dull red. This is accomplished by the use of red rock on the roadways and for the asphaltum and asbestos body, into which has been pressed finely crushed brick, thus producing a fire and weatherproof roofing of a dull red and devoid of glare.

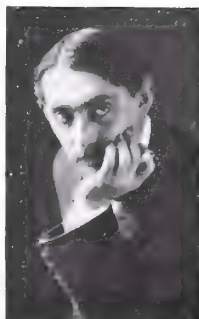
The roofs of all the exposition buildings will be covered with this material, which comes prepared in great rolls ready to apply. The many domes of the Exposition will be coloured a beautiful shade of green, that gives the effect of corroded copper. In the Court of the Sun and Stars, the grand central court of the exposition, will be the heaviest mass of colour used. Here the walls that will form the background for the long colonnade will be done in red. The enrichment of the columns will be in gold. The colour work on the Palace of Machinery is already under way, some of the under cornices and wall-niches being completed. The Department of Landscape Engineering will co-operate with the Director of Colour in arranging to have beds of flowers continually in bloom, by means of constant replacement from the Exposition nurseries; and in the colouring of these, those having the work in charge will be guided by the scheme laid down to insure harmony. The whole is expected to result in the universal verdict, that of all expositions the Panama-Pacific International Exposition of 1915 be known as "The Exposition Beautiful." The colour scheme is original and unique, and has never been attempted at any previous exposition.

CHARLES CONDER HIS LIFE AND WORK

By **FRANK GIBSON**. With a Catalogue of the Lithographs and Etchings by Campbell Dodgson, M.A., Keeper of Prints and Drawings, British Museum, with 121 reproductions of Conder's work, 12 of which are in colour. 4to. Cloth. \$6.00 net.

The study of a life so full of interest and of work so full of charm and beauty, illustrated by characteristic examples of his Art both in colour and black and white will undoubtedly be very welcome to the great and increasing number of Conder's admirers.

JOHN LANE CO., Publishers, NEW YORK



SEATTLE FINE ARTS SOCIETY

SIX years ago the club started as a friendly gathering of interested men and women, meeting from house to house. As the membership number grew to thirty a club was formed and rooms obtained on the fourth floor of the Boston Block, adjoining the studios of some artist members. Monthly meetings were held throughout the winter season; members and their guests attended talks by such men as Richard E. Brooks, Dr. F. Morgan Padel-ford, Mr. Torey, Mr. O. H. P. La Farge and invited such exhibits as the Partridge, Pennell and Brangwyn etchings, a collection of modern art, Mr. Brooks' bronzes, and especially some surprisingly good collections of Seattle artists, which included a notable exhibit last May by Paul Gustin; water-colours by John Butler, on his return from Paris; photographs by Imogene Cunningham, at the time of her "one man show" at the Brooklyn Institute in New York; miniatures by Clare Shepard at the time of her exhibit with the Pennsylvania Fine Arts Society. The exhibits were seen first in conjunction with a talk at the club meeting and were then opened to the public. As the society grew this Fall to over two hundred members, plans were formed for engaging new quarters in a fireproof building.

SAN DIEGO EXPOSITION

EVERY one of the many exhibitors who are planning outdoor exhibits and buildings to contain individual exhibits, and all concessionaires at the San Diego Exposition have been notified by Director-General H. O. Davis that all buildings for exhibits or concessions at this exposition must be ready for installation by July 1, 1914. Four of the big exhibitors who will have buildings of their own are now working on the Exposition grounds, and some of the concessions have been begun.

Another month will see the completion of the great reinforced viaduct over Cab-rillo canyon, at the west entrance to the San Diego Exposition, permitting the hauling of material for the remainder of the Exposition construction work over a much shorter and easier route, and giving easy access to visitors to the grounds.

Since the last announcement of progress on the main group of exhibit buildings, a gain of three weeks of time on the schedule has been made, and this part of the Exposition work is now nine weeks ahead of schedule. The plantations and ground work are 85 per cent complete. Recent rains are causing the plantations to show wonderful growth.

Commissioners of the San Diego Exposition are now scattered over the United States, Europe and Central and South America, securing industrial and commercial exhibits, the exhibits of the arts and crafts, archeological and ethnological specimens, manufactures and horticultural and agricultural exhibits that will fill the great exhibit buildings. Many spectacular features are being secured.

FORT WORTH MUSEUM OF ART

THE Fifth Annual Exhibition of Selected Paintings by American Artists was opened recently at the Fort Worth Museum of Art, Fort Worth, Texas, on



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and shout . . . which is a good feeling; a book like a brass band marching and playing over hills, with strong youths stepping to it; in fact, it's Mr. Chesterton at his amazing best."—*Hildegard Hawthorne, in the N. Y. Times*.

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Small House Architectural Contest

The conditions governing which are as follows:

1. The design and plans must be original with the architect submitting them.
2. The construction cost of the projected house must not exceed \$5,000, including heating plant and plumbing. The elevations may be either photographs of houses already built or wash drawings of projected houses suitable for half-tone reproduction.
3. The plans must be line drawings in black and white. Blue prints will not be considered.
4. The publishers of AMERICAN HOMES AND GARDENS will not be responsible for any of the photographs, drawings and plans submitted, but will endeavor to return all such to the contestants, if requested to do so. Postage for return should be prepaid, otherwise any photographs sent will be shipped by express, charges collect.
5. All designs and plans must be sent before March 15, 1914, prepaid, addressed to The Editor, Architectural Contest, American Homes and Gardens, 361 Broadway, New York, N. Y.
6. The plans must not be marked with the architect's name, but with an identification name instead, the key to which should accompany the plans, photographs and designs in a sealed envelope.

AMERICAN HOMES AND GARDENS will publish the successful design and the honorable mention designs and plans in its Small House Number, May, 1914. A committee of well-known architects will pass upon the merits of the designs and plans submitted. The names of the members of this committee will be announced later.

Wednesday evening, with a private view for the members of the Fort Worth Art Association and their friends. The collection, which was assembled by the American Federation of Arts for the Texas circuit, consisting of Fort Worth, Austin, San Antonio and Houston, is a well-rounded exhibition of forty-two paintings by representative painters, showing the present trend of American art.

The following painters are represented in the collection: Alice Worthington Ball, George Bellows, Charles Bittering, Adolphe Borie, Alexander Bower, Hugh H. Breckenridge, Karl Albert Buehr, Charlotte B. Coman, Joseph de Camp, Paul Dougherty, Arthur Wesley Dow, F. V. Du Mond, Charles Warren Eaton, Ben Foster, Birge Harrison, Robert Henri, H. Bolton Jones, Augustus Koopman, Anna Traquair Lang, Philip Little, Richard Field Maynard, Lewis Henry Meakin, Hermann Dudley Murphy, H. Hobart Nichols, Carl J. Nordell, Leonard Ochtman, Marion Powers, Henry R. Rittenberg, Alice Schille, Rosamond Lombard Smith, W. Granville Smith, Alice Kent Stoddard, Gardner Symons, Mary Van der Veer, Douglas Volk, Fred. Wagner, Harry W. Watrous, Frederick Waugh, J. Alden Weir, William Wendt, Frederick Ballard Williams, Edmund H. Wuerpel.

THE OPPENHEIM COLLECTION TO BE AUCTIONED

THE valuable and well-known collection at Cologne, of the late Baron Albert von Oppenheim will be disposed of by auction this autumn at Berlin in Rudolph Lepke's salesrooms under the joint direction of Hugo Helbing of Munich and Rudolph Lepke's Kunst-Auctions-Haus of Berlin.

The sale will be in two divisions. The first part will contain the famous collection of pictures by the masters of the fifteenth, sixteenth and seventeenth centuries, including the masterpiece of Petrus Christus, and besides a great number of other remarkable works by Quinten Messys, Gérard David, Rembrandt, Frans Hals, Rubens, Pieter de Hooch, Van Dyck, Hobbema, Ruisdael, Jan Steen, Terborgh, Teniers, Cuyp.

The second part will consist of Oppenheim's objects of art: jugs, stained glass windows of the early gothic period, sculptures, Limoges enamels, furniture, etc.

Dr. Bode has undertaken the catalogue of the pictures, Dr. von Falke that of the objects of art.

AMERICAN ARTISTS CLUB AT MUNICH

THIS organization will be sure to be of interest to the many American artists and art lovers who consider Munich as a Mecca of almost equal importance with London or Paris. Its object is to boost the resources of the city and its membership is open to American citizens who are students of painting, sculpture, architecture, music, drama or literature. During this month the American Artists Club will hold an exhibition as a group in Brakl's Kunsthaus, the most prominent gallery in Munich. President, Herbert E. Martin, New York; Vice-president, Bennet S. Linder, Chicago; Treasurer, Martin Hennings, Chicago; Secretary, Ernest Dean, Cleveland.

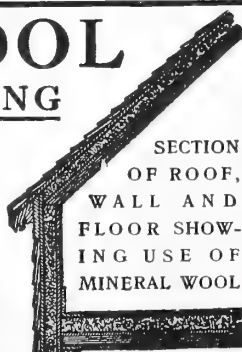
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By ANNE WARWICK

Author of "The Unknown Woman," "The Meccas of the World," etc. 12mo. Cloth. \$1.30 net.

Victory Law is a beautiful actress, whose passion for the stage is quite as human as her love for the aggressive young lawyer whom she finally decides to marry. The story is concerned not only with the inevitable after-marriage adjustment of the man and the woman, but with the equally vital reconciliation of the woman and the actress-in-one. A picturesque figure, in the shape of a former leading man, complicates matters by his secret and remarkable influence over Victory as an artist; but in the end he is brought to use this influence to aid in a most original and convincing dénouement—showing up the characters anew, not as "high brow" idealists, but as real and living people.

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Author of "The Chronicles of Clovis," "The Unbearable Bassington," etc. 12mo. Cloth. \$1.25 net.

The action of this story takes place after the Great Invasion, and it need scarcely be said that the study of London under German rule provides Mr. Munro with ample scope for displaying his well-known qualities of biting satire and witty comment. The way in which the new order affects various classes of society, and especially the leisured ones, is worked out with pitiless logic from the premises of their everyday doings under the old regime.

THE STRONG HEART

By A. R. GORING THOMAS

12mo. Cloth. \$1.25 net.

Those who have enjoyed the exquisite delicacy of "Wayward Feet," and the brilliant satire of "The Lass with the Delicate Air," will await the publication of this new book with the keenest interest. Nor will they be disappointed. Mr. Goring-Thomas is equally happy both in his studies of "high" life and that of the middle classes. His theme is simple—the love of the son of a (socially) very ambitious family for a girl of humble origin. There are character sketches which both in number and execution remind the reader of Dickens and Thackeray.

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By ALICE HERBERT

Author of "The Measure of Our Youth," etc. 12mo. Cloth. \$1.30 net.

As in "The Measure of Our Youth," Mrs. Herbert's writing is most stimulating. She can make a phrase exciting, and the brilliance of her epigrams never suggests the tarnished lustre of borrowed wit. The development of a girl from early schooldays to marriage (and a little after) is shown with loving care. Her real difficulties begin after her marriage, when many pitfalls are prepared for this at times petulant, but always sweet-natured heroine, who feels for a while that her husband (the only man she could really love) does not understand her mental conditions as completely as she had hoped.

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With 16 Illustrations. 12mo. Cloth. \$1.00 net.

Mr. Pickthall is a true humorist, and his description of the adventures of a party of English visitors to the Isle of Elba abounds in excellent reading for those who enjoy a really funny book. At the same time the author has made good use of his opportunities to study the associations of Elba with the short residence of Napoleon during his "reign" as titular King. The party follows so closely upon Napoleon's itinerary that the narrative contains practically a complete account of the happenings at Elba in Napoleon's day. Meanwhile the visitors are constantly finding themselves in the most ludicrous situations, in which Orestes the courier—a glorious character—is greatly in evidence. Altogether this is a most refreshing and amusing book.

THE HAT SHOP

By MRS. C. S. PEEL

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This is probably the first time that life in a hat shop has been so thoroughly discussed in fiction, and besides glimpses of all the members of the staff we see the customers—from both sides of the counter. The tricks of the trade—subterfuges to obtain large profits—are shown no less clearly than the methods by which customers endeavor, often successfully, to avoid payment. All the conversations are bright and amusing. A very human, tolerant book.

THE IRRESISTIBLE INTRUDER

By WILLIAM CAINE

Author of "Hoffman's Chance," etc. 12mo. Cloth. \$1.25 net.

The intruder of the title is a small boy, whose arrival at his uncle's country house for a long stay is greeted with anything but enthusiasm. His natural charm, however, soon overcomes prejudices, and the delightful character holds everybody under a spell which the reader can easily appreciate. Finally "Publius" plays no small part in his uncle's love story. Mr. Caine is in his happiest vein in this story, and Publius will undoubtedly become a favorite among the children of fiction.

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Mr. Neil Lyons essays in "Simple Simon" the most ambitious task that he has yet attempted. Though his studies of humble life are exceedingly well known, this is his first full-length novel. His singular observation and gifts of humor are more marked than ever, while the main purpose of his novel—a satire on boards of guardians and organizations such as that called here, "Poverty Investigation Committee," is evolved with biting irony.

THE IRON YEAR

By WALTER BLOEM

Authorized Translation by Stella Bloch. 12mo. Cloth. \$1.25 net.

This remarkable novel depicts in vivid word-painting the final struggle between France and Germany, in the year 1870. The advance of the German troops, the famous battle of Spicheren, the fearful cavalry encounter of Rezonville, the struggle and capitulation of Strassburg are all incidents in this wonderfully graphic narrative. A love-story runs through the book, telling of the fateful attraction of a French officer for a German girl.

"The Iron Year" created an extraordinary sensation in Germany. So great was the demand for the book that twenty editions were exhausted. The German Emperor read it aloud to the members of his Royal Family circle during the spring.

JOHN LANE COMPANY, NEW YORK

THE CHICAGO SOCIETY OF ETCHERS

FROM February 27 to March 26 the annual Spring exhibition is on in the Art Institute, with 225 prints on the wall. Profiting by the example of the Royal Society of Painter-Etchers in London, whose president, Sir Frank Short, opened their exhibition by a demonstration of printing in the gallery, the Society introduced the printing of plates as a feature of the exhibition. From 2 until 4 each afternoon members of the Society explained the process of etching and demonstrated the printing before an audience of interested observers.

The fund accruing from 10 per cent of associate members' dues, which the Society sets aside each year to purchase etchings from the annual exhibition for presentation to the collection of the Chicago Art Institute, was increased by voluntary subscriptions sufficient to purchase eleven etchings.

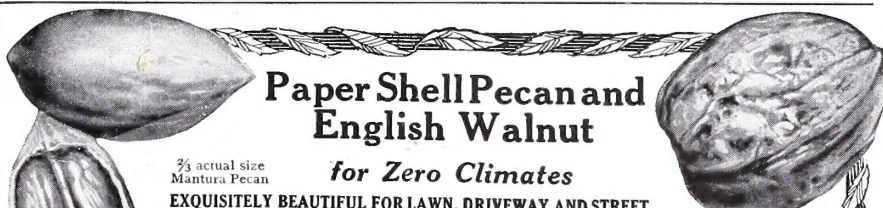
During the season of 1912 and '13, the Society maintained two travelling exhibitions. These were so successful, that during the season of 1913 and '14, one small and three large exhibitions, aggregating 402 prints, have been maintained by the Society and received with interest in the following cities: Cincinnati, Toledo and Cleveland, Ohio; Indianapolis, Ind.; Turner's Falls and Worcester, Mass.; Syracuse, N. Y.; Newark, N. J.; Grand Rapids and Detroit, Mich.; St. Louis, Columbia and Kansas City, Mo.; Minneapolis, Minn.; Lawrence, Kan.; Denver, Pueblo and Boulder, Colo.; Los Angeles and San Francisco, Cal.; Seattle, Wash.; Nashville, Tenn.; Dallas and Fort Worth, Texas, and New Orleans, La.

The publication of the Society for 1913, which has been presented to its associate members, was a monograph in portfolio form, on the "Etching of Bridges," written by Thomas Eddy Tallmadge, to include and accompany two etchings of Pont Neuf, Paris; one by C. K. Gleeson and the other by G. R. Partridge. These plates were selected by the board from a competitive list, plates purchased by the Society, 250 copies made and the plates destroyed.

The publication for 1914 will be similar to that of 1913, in that plates will be specially etched for this purpose and destroyed after as many copies are printed as there are associate members.

Our members are well represented in the print department of the New York Public Library, also in the Congressional Library in Washington. In writing of the latter collection, in the October *Print Collectors' Quarterly*, Mr. A. J. Parsons names the members represented and says: "In the mention of this effort it (The Library) must pay its tribute to the service rendered by the Chicago Society of Etchers in its encouragement of the etchers of the younger school, many of whom, lacking it, would have failed of a public."

Such recognition as this, as well as that given in the special number of THE STUDIO, in which the writer says: "Though of short existence, it (The Chicago Society of Etchers) has been the means of doing in America work of a similar importance to that of the Royal Society of Painter-Etchers in England," is encouraging, and justifies us in hoping for even greater results than those of our past four years.



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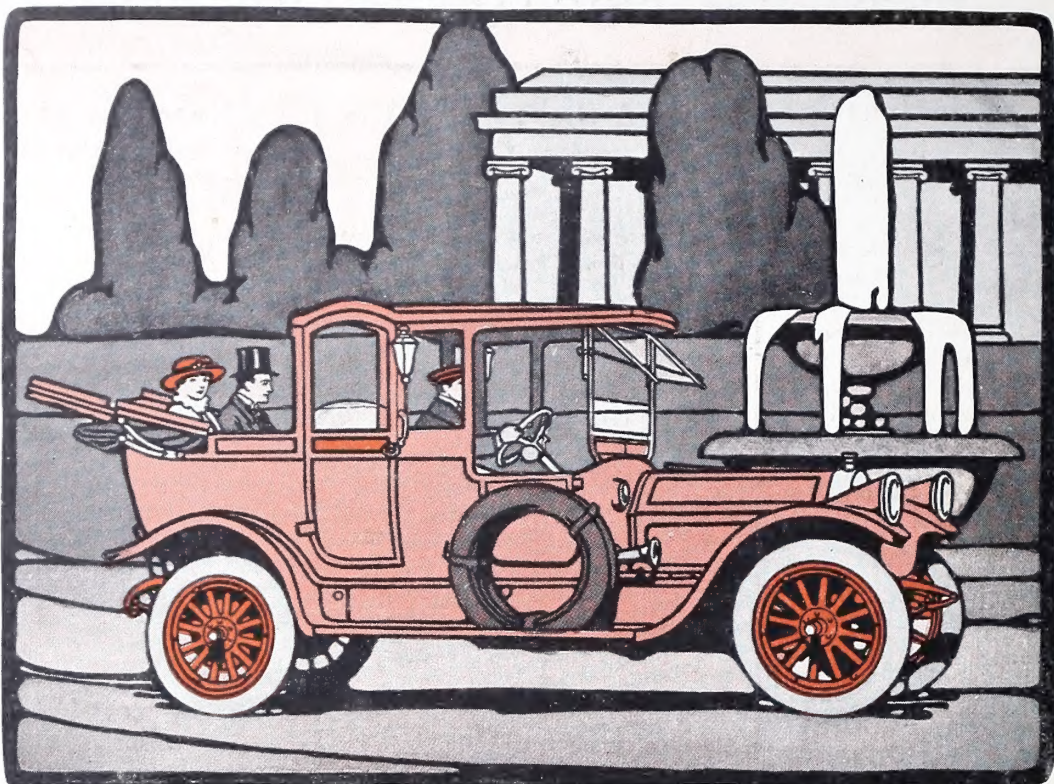
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